

HIT PARADER

AUGUST 1989
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SKID ROW

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Roses

Def
Leppard

Aerosmith

Badlands

Kingdom
Come

Motley
Cru

Metallica

Bullet Boys

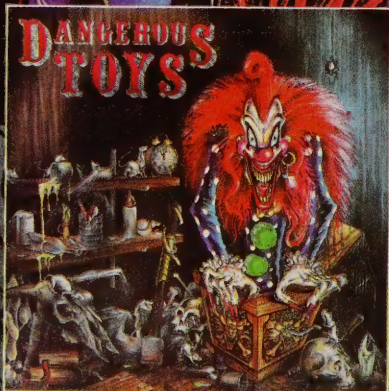


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ROOTS

BLUE MURDER'S JOHN SYKES

by Vinnie Ward

Each month, *Hit Parader* journeys back in time with a noted rock and roll celebrity to find out secrets about his past. This month's time traveler is Blue Murder's main man, John Sykes.

Forget about John Sykes' childhood. He was born in England, grew up tall, blond and good-looking, picked up the guitar as a teenager and got his first big break when a struggling British band called The Tygers Of Pan Tang gave him a shot in 1981. Okay, enough history? What we're more interested in are the roots of John's new band, Blue Murder, a group he formed in the wake of his firing from Whitesnake after appearing on that band's sextuple-platinum 1986 LP. Now *that* sounds like a juicy story!

"Actually, I was as surprised as anyone when I heard David Coverdale was planning on breaking up that version of Whitesnake," Sykes said. "It seemed like a very silly thing to do. We were coming off a very successful tour behind *Slide It In*, and we all knew that the *Whitesnake* LP was going to do very well. David and I had suffered a few run-ins, but I saw it as nothing more than a bit of creative tension. I certainly never thought he would fire me from the band.

"The only reason I can figure he did it was because he wanted more of the spotlight on himself. He has said repeatedly that I was the one who always wanted to live in the spotlight, but I don't think I'm the one who has trouble knowing where fantasy ends and reality begins. That sounds more like David. He seems to have gone out of his way to hurt me and I'll never understand why. He didn't even have the decency to tell me I was out of the band personally — I had to hear it through the grapevine. You can imagine how that felt."

Like the proverbial cat with nine lives, however, Sykes landed squarely on his feet. Within weeks of his abrupt and unexpected departure from Whitesnake, he was contacted by the folks at Geffen Records (ironically, the home of Whitesnake) about putting together an outfit of his own. A big contract was dangled in front of his handsome face, and after nearly a decade of being a sideman with the Tygers and Thin Lizzy as well as Whitesnake, the opportunity to front a band of his own seemed like a dream come true.

"Now that I've been in charge of a group for a while, I don't think I could ever go back to being a band member again," he said. "I like



Annamaria DiSanto

John Sykes: "The only reason I was kicked out of Whitesnake is because Coverdale wanted the spotlight for himself."

being in control. I'm trying to keep the band very democratic, because I know what it's like to be dictated to. But it is nice to be able to write the songs I want to write and play the kind of guitar I want to play. That's the best part of being in this band as far as I'm concerned."

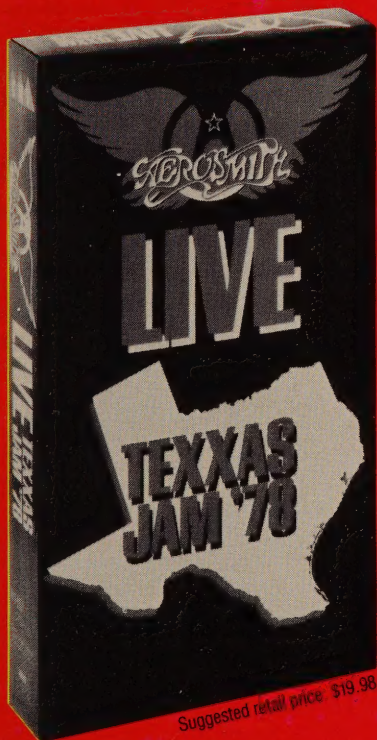
After a few false starts with band personnel, Sykes hired drummer Carmine Appice (of Vanilla Fudge, Jeff Beck and King Kobra fame) and bassist Tony Franklin (who rose to prominence with Jimmy Page's short-lived supergroup, The Firm). There was a great deal of pressure on Sykes to hire a proven vocalist as well, but John was determined to sing his songs himself, believing that a singer who didn't play an instrument would feel sorely left out with three instrumental giants cooking onstage.

"What would the singer do when we start a

ten-minute jam?" Sykes asked. "Would he stand around banging a tambourine? I don't think so. Would he go back to the dressing room? That would be silly. That's why I decided to do the singing myself. I have a good voice and it works well with my songs. But I want the focus of this band to be on the instrumental side of things. There hasn't been a heavy metal power trio around in a long time, and we're just the band to pull it off. Carmine and Tony are the greatest rhythm section in the world — they're amazing! I can't wait for people to see us live. I'm so excited about things today. Whitesnake and all those problems seem like they happened a million years ago. There's still a bit of pain in my heart, but with so many good things happening now I can't even bother to think about that." □

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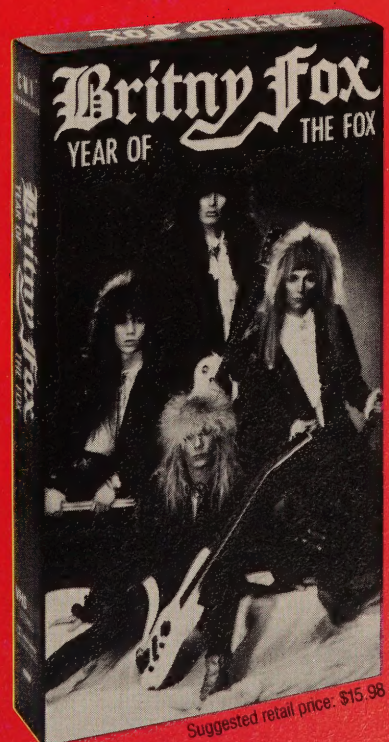


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gives you all the powerful videos from these glamslam heavy rockers—including the song that broke the band on MTV™ "Long Way To Love," the camp classic, "Girlschool," their latest video, "Save The Weak," plus an exclusive live-in-Tokyo performance of "Long Way To Love." This 25-minute home video also includes interviews, out-takes, and rare footage—a real personal glimpse of the Fox in all their glory.



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Aerosmith's Steven Tyler has certainly been a busy boy as of late. Not only is he finishing up work on his band's latest LP, he's also been making a variety of guest appearances on friend's albums. One of those is on **Alice Cooper's** new disc, and Steven recently told us that working with Alice was quite a kick. "He's another survivor," Tyler said. "He's been through a lot — just like I have — and he's sounding better than ever. He's cool and we can really relate. His whole album kicks ass and I'm real happy to be on it."

What's happening with **Judas Priest**? That's a question being asked more and more by metal fans these days. The British Bashers have been keeping a *very low* profile in recent months and reports indicate that their hiatus from the rock scene might last quite a bit longer. "We want to make sure the next album is the best Priest album of all time," vocalist **Rob Halford** said. "I can assure everyone that all is well in the land of Judas Priest. We will be proving that again quite soon. This music is worth waiting for."

Stryper are bound and determined to regain the momentum they lost following the release of their most recent LP, **In God We Trust**. The religious rockers know that the softer approach they utilized on that LP turned off many of their hard rock fans and they promise to crank it up next time around.

It's official! **Steve Vai** has left **David Lee Roth** and joined **Whitesnake**. The guitar great will be appearing on the Snake's upcoming LP, now scheduled to be released in July. In fact, it appears that Vai will be playing all the guitar on that album, since Whitesnake's other guitarist, **Adrian Vandenberg**, has been convalescing at home in Holland since January when he suffered a freak injury to his wrist while practicing piano.

TIDBITS & ASIDES

Is **Poison** contemplating a live LP?... Is **Ozzy Osbourne** growing tired of the road?... Has **David Coverdale** angered his record label by going way over budget on his band's LP?... Is **Motley Crue** considering going "back to basics" in their new stage show?



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CELTIC FROST

HEAVY DUTY

Swiss Metal Masters Change Pace On Latest LP.

by Winston Cummings

Celtic Frost are ready to invade the metal mainstream, and it's safe to say that metal may never be the same again. Just a year ago, the mere thought that this Swiss contingent would consider turning their hellbent sound in a more commercial direction would have sent the band's international supporters into a panicked frenzy. But on the group's latest LP, *Cold Lake*, vocalist Tom G. Warrior and his band of not-so-merry men have made the transition a relatively painless one. In fact, if you weren't aware of the group's thrash roots, you'd swear you were hearing a band that had listened to one too many AC/DC albums.

"I know that many people will look at us now and assume we've sold out," Warrior said. "But I can promise that isn't the case at all. It's just that we love to surprise people, and we've always gone out of our way to do what was not expected of us. We went through some changes in the band after our last tour, so with the new lineup, we decided to alter our look and sound a bit as well. I'm not ashamed to admit that the music is more accessible this time — there's nothing wrong with that. Bands like Motley Crue and AC/DC have just as much credibility as Metallica."

Despite Warrior's protests, it's hard to believe that the same band that created *Cold Lake* also recorded such LPs as *Morbid Tales* and *Into The Pandemonium* — and, in fact, they aren't! Gone are drummer Reed St. Mark and bassist Martin Ain, and in their stead are bassist Curt Victor Bryant, guitarist Oliver Amberg and drummer Stephen Priestly. Apparently, rifts of prodigious proportions developed within the Frosties during their 1987 U.S. tour, and by the final month of that road trek, things got so bad that the group was forced to disband. Despite growing acclaim on both sides of the Atlantic, Warrior had to face the fact that his band seemed to have suffered a harsh and premature end. But instead of writing Celtic Frost off, he recruited an entirely new lineup, moussed up the band's hair a bit and went about attacking metal's soft underbelly.

"The music we're making on *Cold Lake* is just a natural extension of what we did before," he said. "We've never believed in doing something halfway, and that's why we've



Celtic Frost (l. to r.): Oliver Amberg, Curt Bryant, Tom G. Warrior, Steve Priestly.

changed our appearance so much. It is shocking to some of our longtime fans, but they'll get used to it. Once they hear the music, they'll realize that the same wonderful, demented mind that they loved in the past is still at work here — only I've added a few new friends who make this version of Celtic Frost the best ever."

Judging by such new tracks as *Cherry Orchards* and *Little Velvet*, not too many fans will be confusing the Frosties' new efforts with the work of Poison or Bon Jovi. Though the group's latest vinyl venture is far more accessible than anything they've done before, there remains a dark, foreboding quality to the music, giving it an urgency most commercial metal can't dream of matching. This is music that's challenging and powerful as well as entertaining — a combination that's hard to beat in anyone's book.

"We want to blow people away with the new songs," Warrior said. "We've had enough of

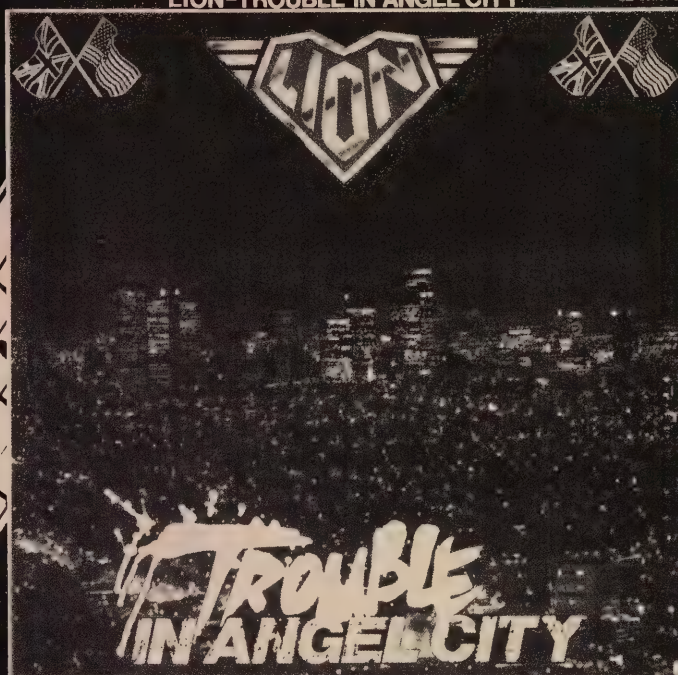
people coming up to us after a show and wondering what a particular song is about — we want them to know! They should be able to relate to what we sing about rather than be mystified by it. I know that some fans viewed our lyrics as very thought-provoking and cerebral, but even I wasn't sure about all the lyrics. This time, we want American fans to relate to what we're doing. We want to avoid being lumped in with all the so-called thrash bands. We're a great heavy metal band and we want to get the kind of respect we deserve.

"The next step for us is to come to America and just turn everyone on with our stage show," he added. "That's where the music will really come alive. We're still very heavy onstage, and since everyone in the band is now Swiss, we have a natural affinity that really comes across live. Celtic Frost has built its reputation on being a band with integrity, and no matter how many changes we've gone through, that integrity is still very much intact." □

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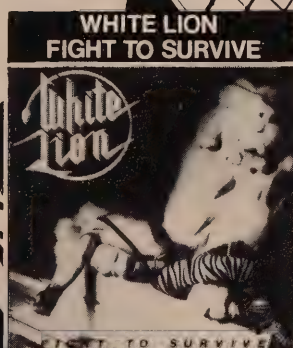
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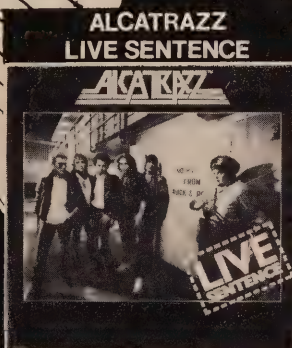
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BANDS OF THE SEVENTIES" - **KERRANG**

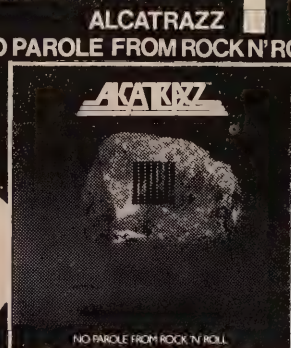
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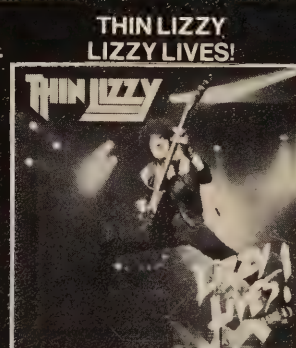
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ANNIHILATOR

Ottawa, Canada, is never going to be confused with Los Angeles as a center of music industry activity. But as far as the power metal rockers in Annihilator are concerned, there's no place like home for breeding the hellbent attitude needed to produce great heavy metal. As the band displays on their new LP, *Alice In Hell*, the cold winters and clean air of the Great White North have inspired them to some of the most savage yet thought-provoking music in the metal world this year. Band leader Jeff Waters, who founded Annihilator in 1984, has brought together a top-notch group (featuring vocalist Randy Rampage, guitarist Casey Towes, bassist Wayne Darley and drummer Ray Hartman) and now has his sights set on big-time success.

"What makes this band special is that we're playing some very original-sounding stuff," Waters said. "We really don't have any interest in writing or playing songs that have two chords. We want to play music that people can sink their teeth into. We're a speed metal band, but that doesn't mean we have to just be loud



Annihilator: "We have no interest in playing songs that only have two chords."

and stupid. There's a lot of subtlety and imagination in our music."

Judging by tracks like *Schizos Are Never Alone* and *Liegeia*, Annihilator are not only loud, fast and furious, they also have a sense of humor. After struggling for recognition for the better part of five years, a keen ability to laugh at oneself — while taking one's music dead seriously — is apparently an all-important

quality.

"When we started out in Ottawa, there just wasn't any sort of metal scene," Waters said. "We really were looked at as a bunch of freaks. But we eventually got used to that, and we almost began to enjoy it. You know, it's the old story — either you can love us or hate us, but please don't ignore us. We want to make sure that nobody ignores Annihilator."

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Crimson Glory: "We've always wanted to create a special mystique around this band."

CRIMSON GLORY

Their faces are half-covered with **Phantom Of The Opera**-style masks. Their guitarists lay down a hard and heavy barrage of intricate melodies, while their vocalist hits notes that only dogs and metal mavens can hear. There's no doubt about it, Crimson Glory are a very

different kind of band. Comparisons have been made between this Florida-based quintet and groups like Iron Maiden and Queensryche, but with the release of their second LP, **Transcendence**, vocalist Midnight, guitarists Jon Drenning and Ben Jackson, bassist Jeff Lord and drummer Dana Burnell believe they will soon transcend their musical influences.

"We've heard all those comparisons, and

we've always taken them as a compliment," Drenning said. "We've always figured that if you're gonna be compared to other bands, they might as well be great bands that you really admire. But we believe our music is special enough to stand on its own merit. Once fans hear us and see us, they'll never mistake us for any other band again."

Certainly, album tracks like *Lady Of Winter* and *Lonely* are as distinctive as a fingerprint, but it may be the band's unusual appearance that truly makes them unique. Why would a young band choose to mask their faces? Are they shy? Are they exceedingly ugly? Nah, it's just done for the theatrical effect.

"We always wanted to create a special mystique around the band," Drenning said. "The masks and the music work together to help convey the sort of mystical quality we're seeking. We like it when people think we're a little strange — that's part of Crimson Glory's appeal. We're not poseurs, and we're not T-shirt guys either. We're special and we want to be stars — at least we're honest about it." □

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AEROSMITH

ROCK ROYALTY

*Boston Bad
Boys Rake
In The Big Bucks
As They Finish
Work On New LP.*

by Rob Andrews

There's an old cliché: "Crime doesn't pay." Well, as if you needed to be told, playing rock and roll certainly ain't no crime, 'cause it pays great! If you don't believe us, just ask the guys in Aerosmith, whose most recent world tour grossed \$22.6 million. Not a bad payday for a bunch of supposedly "over the hill" rockers who were given up for dead by many within the rock community only four years ago. That multimillion dollar figure doesn't even take into consideration the revenue generated by the quadruple-platinum sales of Aerosmith's most recent LP, **Permanent Vacation**, or the windfall from the band's recent home video collection, **Aerosmith 3x5**. To say the least, one can understand why vocalist Steven Tyler, guitarists Joe Perry and Brad Whitford, drummer Joey Kramer and bassist Tom Hamilton are so anxious to get their rock and roll machine rolling again with a new album and tour.

"I'm not gonna lie to you and say making all that money wasn't real nice," the ever-honest Tyler said. "We reached a point in this band a few years ago where we really didn't have any money. Our managers at the time hadn't taken the best care of us, and we weren't very smart with the money we did see. It's no secret that most of it went to getting hold of stuff we could stick up our noses. The members of Aerosmith may not have had much money, but we sure as hell helped the economics of Peru and Colombia! That's why when we got our lives straightened out after going to all sort of clinics,



Gene Kirkland

Steven Tyler and Joe Perry: "In the old days we weren't very smart with our money."

we vowed to get more involved in the business side of this band. Joe's good at that.

"So now that we're getting some money into the band, we aim to keep it," he added. "When we think back to all the money we made during the last decade and how we let it slip through our fingers, it's enough to make us sick. But we're real lucky in that we had a second chance; a lot of other people never get the opportunity again. That's why we're really enjoying all the good things that have happened to Aerosmith during the last few years. We all feel like teenagers again, learning about the best things in life for the first time."

Aerosmith's enthusiasm is carrying over to the music they're making. Currently sequestered in Little Mountain Studios in Vancouver, Canada, working on the followup to **Permanent Vacation**, Tyler and the boys seem determined to show they can surpass the stellar achievements of their last LP and tour this time around. That ambition has kept the band hard at work. In fact, Tyler said, on occasions the band have barely given themselves time to come up for air while they slave away on their new disc.

"When we get to work, we really don't let anything stand in our way anymore," he said. "That's the opposite of how it used to be, when we'd let just about *everything* serve as a distraction. We had attention spans that went for whole minutes! But that's long in the past. Now we can go into the studio in the afternoon and work right through to the next morning if we have to. We did that on **Permanent Vacation** and we're doing it again now."

Evidently, Vancouver's brisk air is the perfect pick-me-up for the band after a 15-hour stretch in the studio. Though their management hasn't allowed them to go skiing during the recording sessions for fear that one wrong turn could cause a broken limb and a costly delay in the recording sessions, the guys still have been taking full advantage of the area's natural beauty to draw inspiration for their work.

"I was on the side of a mountain one time with some friends," Tyler said. "We had just headed off to get some air, and I had gone for a walk. I reached a spot where the sun was out but it was snowing. It was so incredibly beautiful that I actually found myself crying. That's the same feeling I get when I listen to some of the songs we're working on now. There's that mixture of elements that can really touch you deep inside. After all these years, Aerosmith can still do that to me."

"I know when we've come up with something good," he added. "The last album had four or five songs that I consider 'Aerosmith Classics.' This time we want to have even more! It used to be that we'd be satisfied if we had one or two great songs on an album, but the market is too competitive, and we're too motivated, to be satisfied with that anymore. We feel we've got to top ourselves this time. We want people to put this album on and shake their heads in

amazement."

Though it's hard to believe that a group can be so motivated 15 years after they made their first LP, the members of Aerosmith have always been driven to do the unexpected. While many bands who began in the '70s are beginning to lose some of their musical and commercial luster, Aerosmith seem as frisky as a young colt — willing, able and ready to butt heads with upstarts like Guns N' Roses and still come out on top. It's that kind of challenge that keeps Tyler and Co. happy.

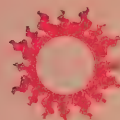
"There were some people who said we shouldn't take Guns N' Roses with us on the road," Tyler said. "They said they'd steal the

show from us. But we just laughed at that. Our attitude is that if someone can blow us away onstage, then more power to 'em. We loved having Guns N' Roses on tour with us. They really respected us and went out of their way to tell us so every chance they got. But at the same time they really rocked their asses off every night. If we once gave them inspiration, that's great. They took that inspiration and ran with it in their own direction. That's what it's all about. We all have our influences; what's important is what you do with them. Young bands keep us on our toes. The better they get, the better we have to be to keep one step ahead of 'em." □

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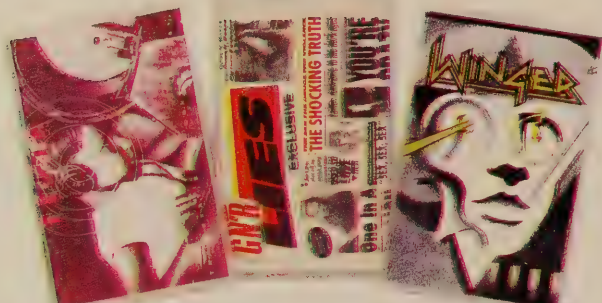
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CAUGHT in the act

METALLICA

by Harry Reynolds

The crowd outside the arena was in a frenzy. Despite the chill that permeated the air, thousands of young rockers — most clad only in T-shirts and thin denim jackets — huddled together in a last ditch attempt to procure tickets to that evening's sold-out show by Metallica. The looks of determination in many an eye made it clear that this was more than just another concert to these metalheads — this was the show of the year!

"Man, I drove 200 miles just to get here," one slightly drunk fan said as he hustled from patron to patron, trying to procure an orchestra seat. "I've never seen Metallica, and it's something I'm determined to do. I don't give a shit about any other band on earth, but I'll pay anything to see this show."

Soon, that guy had located a friendly fan who was all too willing to part with his extra third-row ticket for a healthy price. As the two happily ran into the arena to get ready for the evening's metal festivities, the scene of ticket hawking was repeated over and over again. About half an hour before show time, in fact, the interaction between ticket "haves" and ticket "have nots" had become so intense that arena security men — as well as a few local cops — were called in to make sure open hostility didn't break out. Thankfully, the area remained riot free, and by 8 PM only a few hearty souls remained outside, hoping to gain admittance to the hottest show in town.

Inside the packed house, the 15,000 fans who had been lucky enough to obtain tickets were primed and ready. Some unfurled banners proclaiming their loyalty to both Metallica and heavy metal. "Metallica For All," one banner read taking a bit of literary license with the title of the group's latest LP *...And Justice For All*. "Metallica Rules!" stated another bedsheet that was held aloft by no less than six fans.

In Metallica's dressing room, guitarist/vocalist James Hetfield, drummer Lars Ulrich, bassist Jason Newsted and guitarist Kirk Hammett were oblivious to the frenzy occurring outside. They were preoccupied with their own preparations, strumming and tuning instruments and applying bits of tape to various parts of their anatomy. There was no nervousness to be seen, just an occasional cackle of laughter as Hammett and Ulrich shared an inside joke.

Soon their road manager stuck his head in the dressing room door and told the band it was time to hit the stage. Almost without words, the

group members stood up, grabbed the tools of their trade and marched determinedly towards the stage. There they were greeted with the kind of frenzied cheer usually reserved for conquering generals and national heroes. But perhaps in their own way Metallica are conquering heroes, for no band has played a more pivotal role in establishing Power Metal as an artistic and commercial force.

The band's two-hour set was a veritable lesson in the power of heavy metal. From the brooding strains of the band's classic *Fade To Black* to the sonic fury of new tracks like *Harvester Of Sorrow* and *One*, the group's set was heavy on musical intensity and light on the usual stadium theatrics. Few laser effects or pyrotechnics took away from Metallica's own brand of musical fireworks. It was pure metal mayhem, raw and raunchy, delivered with a jackhammer style that left both the band and their followers drained.

"I'm beat," one fan said as he dragged himself towards his car after the show. "That was the best show I've ever seen by far. Those guys know how to play heavier than anyone, and I love 'em for it. Metallica rules; everyone else drools!" □



James Hetfield: The front man of Metallica's mayhem.



Lars Ulrich: The backbone of the Metallica attack.

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LITTLE CAESAR

Latest L.A. Hotshots Lay The Groundwork For Stardom.

by Andy Secher

The blues have always been near the heart of rock and roll. Long before Eddie Van Halen started wailing on his guitar, and even before Jimi Hendrix started grooving on his, men like Leadbelly and Muddy Waters were laying down the simple, hypnotic rhythms that many years later evolved into rock and roll. Little Caesar is an L.A.-based heavy metal band who want us to recall the blues roots of rock. They've had enough of the costumed finery and mousse-abuse madness that has gripped the West Coast rock brigade in recent years. Vocalist Ron Young, guitarists Apache and Loren Molinare, bassist Fidel Paniagua and drummer Tom Morris want to show a new generation of metal mavens that their favorite brand of music hasn't lost all of its down-home appeal.

"It seems to me that a lot of the soul has been taken out of rock in recent years," Young said. "Rock has become this corporate thing where there's a lot of flash and not that much substance. We want to show that a band can still rock hard, but play with a lot of feeling and emotion too. I like to think that I'm a white rhythm and blues singer in the tradition of someone like Paul Rodgers, but my real influences were great soul singers like Ray Charles, Aretha Franklin and Jackie Wilson. Those aren't people you hear too many young rock singers give proper credit to."

Little Caesar's quest to bring a touch of soul back into heavy metal began almost two years ago when New York native Young hooked up with Apache and Molinare, who had migrated to the City Of Angels from Detroit and Philadelphia, respectively. Soon the band's lineup was completed with the addition of Paniagua and Morris, and the fledgling unit began playing live dates around the L.A. area. Their rich, bluesy sound — as well as their fondness for playing cover versions of tunes by artists as diverse as the Temptations and Aretha Franklin — immediately attracted a horde of record label executives, all of whom were eager to get the band to sign on the dotted line. Geffen Records, the home of Guns N' Roses, eventually won the bidding war and put into effect a plan of operation that was remarkably similar to the one they had used to launch the Guns gang two years ago.

"There are some similarities to what they did for Guns N' Roses and what they're doing for



Little Caesar: Bringing the blues back to heavy metal.

us," Young said. "Geffen backed them when they did their first EP, *Live Like A Suicide*, and they're backing us on our first EP, *Name Your Poison*. Even though that EP isn't coming out on Geffen, they're helping us get it together. Their attitude is to get some product out on the streets to start a buzz going about the band. We certainly agree with that. We want to have things really hot by the time our first full-length album comes out in the summer."

Name Your Poison's three tracks show not only the band's roots but their musical diversity as well. From the hard charging riffs of the title tune to their fascinating cover of the Temptations' *I Wish It Would Rain*, Little Caesar show they've got the talent to be a major force in rock over the next few months. Now, however, the pressure on the band's building as they enter the studio to begin work on their first LP.

"We feel real good about the album," Young said. "We played it smart and went on the road for a month after the EP was released, playing some shows on our own and some others with

Jane's Addiction. That really gave us the chance to get our songs together before we went into the studio. Then we went down to Memphis to begin recording with our producer, Joe Hardy, who's worked with everyone from the Rock City Angels to ZZ Top. We must have had about 20 songs ready to go — 16 originals and about 4 cover tunes. The toughest thing for us was deciding which songs to use on the album.

"I think we definitely chose the songs that give everyone the best idea of what we're about," he added. "There's one called *Drive It Home*, which is kind of a down n' dirty rocker but with a few interesting twists to it. Then we've done a very unusual version of the old Aretha Franklin song *Chain Of Fools*. We figure some of the people who'll hear our album may never have heard the original of that, which is a shame. Maybe we're doing a service by making people aware of some great music that's gone down in the past, as well as getting them excited about some of the things we plan on doing in the future." □

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KINGDOM COME

THE SECOND COMING

*Controversial Rockers Return To The Scene With **In Your Face**.*



Kingdom Come: "Our sound has evolved a bit this time — there won't be as many Zeppelin comparisons."

by **Winston Cummings**

Kingdom Come were the surprise of 1988. Now, however, it's time to see if they can do it again. With the release of their second LP, *In Your Face*, vocalist Lenny Wolf, guitarists Danny Stag and Rick Steier, bassist Johnny B. Frank and drummer James Kottak have attempted to show that they're much more than the Kingdom "Clone" band many accused them of being last time around. They've toned down the overt Zeppelinisms on this LP, preferring to utilize their blues-based stylings to establish a unique and totally distinctive sound. Recently we hooked up with band founder Wolf to discuss Kingdom Come's latest vinyl effort.

Hit Parader: Lenny, did Kingdom Come consciously decide to change their musical style on this LP?

Lenny Wolf: I think our sound has evolved a bit

this time. But we've always created music that was natural for us. When we were putting together the first album, we were very aware there would be Led Zeppelin comparisons, but since the music was us playing naturally rather than us trying to copy another band, we didn't care. This time we've just continued in the same way — making music that comes from our heart. But the big difference now is that this is a total band effort, and that has given the music a great deal more depth and power.

HP: What do you mean when you say this is a band effort?

LW: The first album was basically my album. I wrote all the songs, arranged the music and told everyone what to do. This time, since we've all been together for quite a while, we all contributed to what went into the record. I still was responsible for most of the songwriting, but nobody was shy about voicing an opinion about

what they felt would work best on the album. We had a lot of conversations about everything we did, and that made the recording process go very smoothly.

HP: There is still a heavy blues feel to the album. Are you concerned that those Zeppelin comparisons will crop up again?

LW: I've learned that you can't worry about what everyone says. The last album sold almost a million copies in America, so the fans obviously liked what we were doing. I make no attempt to hide the fact that Zeppelin was a big influence on my music, but so were the Beatles and even some black bands. All those influences are still in there. Just because my voice sounds a little bit like Robert Plant's, and just because we play blues-based rock, the Zeppelin comparisons have sprung up. But I can't help the way my voice sounds, and I can't help the kind of music I write. I don't make any



Lenny Wolf: "You can't worry about what everyone says about you."

excuses for that.

HP: How surprised were you by the success of the first album?

LW: I was hoping that it would do well, but I couldn't have imagined it doing as well as it did. I had been involved in some earlier band projects which I was very confident about, most notably a band called Stone Fury. When that band didn't happen I was very hurt, but looking back, that failure was probably the best thing for me. It made me work harder on my music and it taught me to never expect success — you've got to work for it. I'm more convinced than ever that luck has a lot to do with a band's success as well. We were lucky last time, but we're also very talented.

HP: You seem a little sensitive about people overlooking the band's talent. Why?

LW: I'm not really sensitive about it because I feel very confident about what we do. But I am sensitive to some of the criticism we received last time, some of which was unwarranted. We're still a very young band, so what people say about us does make a difference. But to us the best critics are the fans, and their response was very positive.

HP: What has been the highlight of Kingdom Come's career so far?

LW: It's hard to pick just one. Certainly getting onstage for the first of the Monsters Of Rock shows last summer in front of 50,000 people was a highlight. Getting our gold albums for the first album was another. And I'd have to say that working with the band on this record was yet another. It would be very hard to select one of those over another. Each has represented a different facet of our music — playing live, and

working together in the studio — so each is the highlight of that particular phase of what we do.


HP: As you look ahead, what do you want to see the band accomplish during the rest of this year?

LW: Obviously, we want the record to do well and we want to get back on the road. It would be a dream for us if the record did well enough for us to headline our own tour at some point during this year, but I think that's probably still one album away. But we can wait. We want everything to build slowly for this band. We don't want things to burn out after three records.

HP: You're obviously the band's focal point as songwriter/vocalist. But you seem intent on making sure the rest of the band get recognized as well.

LW: That's true. In fact, I don't want to do interviews on my own anymore. At first I had to, because only I knew about Kingdom Come. But now that the band has grown tighter, everyone can speak for the band. The great groups in rock history weren't run by one person. They were creative groupings of talent, and that's what Kingdom Come is. We're determined to show everyone that what happened last time was just the beginning. Kingdom Come is going to be making great music for many years to come. □

Todd Kaplan



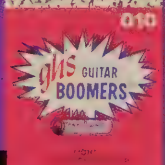

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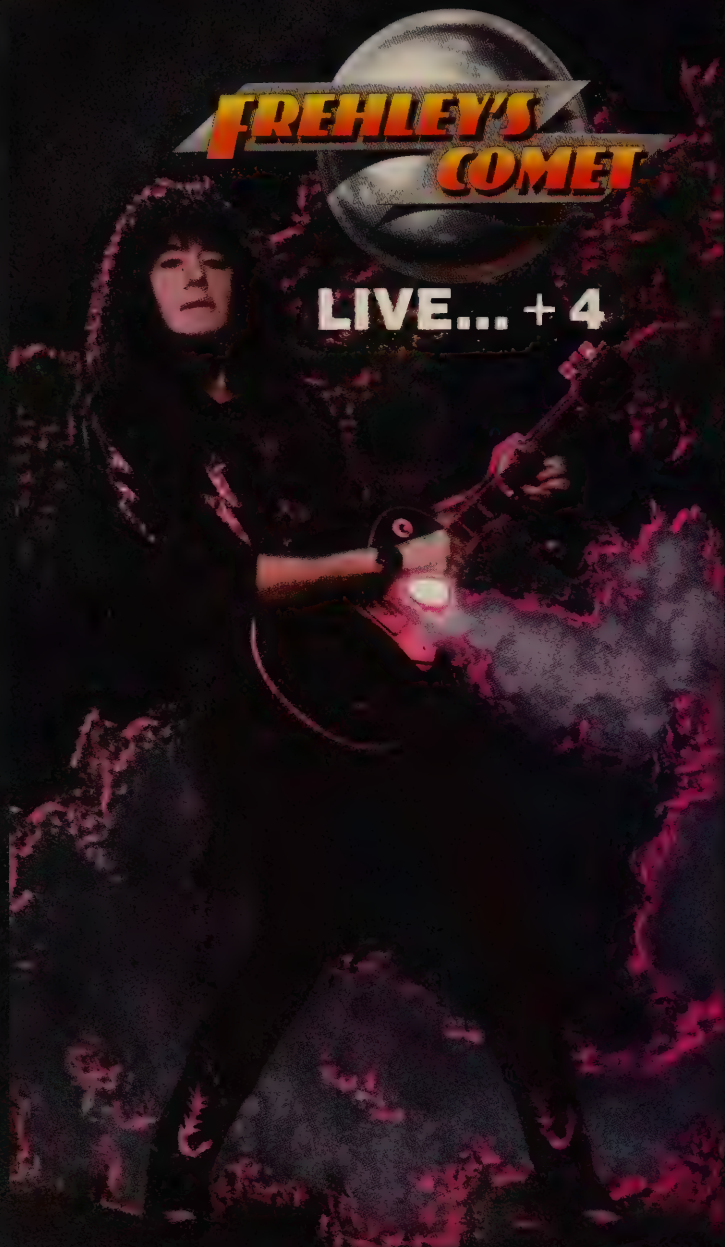
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MAIL

This letter is to the "best" heavy metal group of all time. I recently had brain surgery and after I woke up from the operation, the doctor asked me what my favorite group was. I told him Dokken. He had never listened to their music before. So the next day I let him listen to my **Back For The Attack** tape and he liked it. If I had to describe Dokken in one word, it would have to be "awesome".

Michelle DeSantis
Wolcott, CT

I want every single headbanger around the world to know the basic facts about who's who in metal:

- 1) Van Halen is not Van Halen without David Lee Roth.
- 2) Black Sabbath were the inventors of metal music.
- 3) Judas Priest put on the best show on earth.
- 4) Lita Ford is beautiful, but not a '10' since her breasts and ass are too small.
- 5) Slayer T-shirts are the best buy in metal clothing.
- 6) Some true metal bands are Metallica, Slayer, Anthrax, Iron Maiden and Megadeth. Why? Because they have never recorded a single love song. And they write songs with various themes.
- 7) That's why Motley Crue WAS a heavy metal band.

A Defender Of The Faith
Salt Lake City, UT

I think it's time for a special double-sized issue profiling progressive metal such as Helloween, Fates Warning and Queensryche. That's where most of the real talent in metal is today. Their lyrics are deep, thought-out, intelligent and often conceptual. The guitarists are versatile — who else can subtly beat you over the head with their riffs? The bassists and drummers are there for a purpose other than to fill out the roster or look cute for the girlies (hint, hint, glam rock bands). The vocalists are well-trained, innovative and inspired. Nothing sounds better on CD than a progressive metal singer. I know this isn't a real popular vein of metal, since it's neither sugary sweet or ultra-painful. It's definitely not easy listening, but it's not supposed to be. Those of us who like it are hardcore about it and wouldn't miss an issue packed with these bands. So please devote an issue to Queensryche, Fates Warning, Hello-

ween, Hitt-Man, Crimson Glory, Soul Asylum and others working to expand the boundaries of metal. I will not settle for less, since that's what the poseurs do whenever they buy their Britny Fox.

Kyle Bertelsen
Queensryche Addict

Dear Stryper,

I've had it! How dare you put down other heavy metal bands and consider them satanic influences! Where do you come off saying you're so saintly and they're evil? This just proves how closed-minded as well as blind you are to what they're really trying to say! Iron Maiden sings about the book of Revelation very graphically in songs like *Revelations*, *The Number Of The Beast* and *Die With Their Boots On*. And what about *King Of Sodom* and *Gomorrah* by W.A.S.P.? And don't you DARE call Ozzy a satanist! *Revelation Mother Earth* and *Killer Of Giants* warn us about nuclear war. I'm no heretic; I'm a 22-year-old Catholic who loves these bands, and I believe that if the devil is named in a certain song, most of the time it's a warning to stay clear of him. I listen to W.A.S.P. to get in touch with my sexual feelings. Better to do it that way than to end up with AIDS, don't you think?

You fools are no different from the money-hungry TV evangelists exploiting God's good name to become popular. If you twits were real Christians, you wouldn't parade around in those stupid lace and satin costumes and gold chains. You won't be welcome in heaven in those thousand-dollar duds. It's time people realized what a bunch of narrow-minded phonies you are! The metalheads of the world are a lot more sensible than you give us credit for. Get real, guys! Satan isn't corrupting us, but your ignorance is!

The Catholic Metalhead
Rochester, NY

Nobody could love Bret Michaels as much as I do. And when I'm in a bad mood, his music really makes me feel better. But I think he is a girl-using bastard. He probably doesn't care what I think. I know he cares about his music and it shows. But if I were him, I'd calm down my hormones a bit.

Holly Abraham
Cheriton, VA

P.S.: Great body, Bret!

Every concert I go to, I see all those sleazy looking groupies. Maybe they think the members of the band are gonna fall in love with them. HA! Nine out of ten times, they're not even noticed by the band and they just make themselves look cheap and easy to everybody else. So maybe I do find that Axl Rose is

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extremely hot. But if I ever got backstage, the first thing I'd do is challenge the boys to a game of quarters. Then I could say that I got all fucked up with Guns N' Roses. I'd love to party with those crazy motherfuckers; those memories would last a lot longer than the memories of a ten minute screw. But, I guess everyone's opinion of a good time is different.

Headbain' Harley Chick
Ottawa, IL

You don't know what you've missed if you haven't listened to the BulletBoys. They rule! They're here to stay, forever! There's just one thing you should be warned before you listen to their killer debut album. They'll kick your damn ass so-o-o bad, that you'll never stop listening to the tape.

#1 BulletGirl

I am getting so sick of all those closed minded pricks out there, who think that thrash metal is dumb and meaningless! I just watched the Metallica video, *One*. It was the most emotional and meaningful video I have ever seen. I was amazed at the seriousness of it. Metallica is, by far, the most brilliant and talented band on earth. ...**And Justice For All** is among the top ten albums of all time. It should be number one. But there are too many prejudiced and close-minded assholes on this earth, who have their mind set on one kind of music. I have nothing against glam metal, but I guarantee this Metallica video has a lot more meaning to it than all those little tramps screaming *Pour Some Sugar On Me* at the top of their lungs.

Brett Aton
Greenfield, IL

To Guns N' Roses,

I think you are the best group. My dad thinks you stink; I think you are rad!!!! Axl, Steven, Slash, Duff and Izzy are so great. When is your next album coming out? What is it called? My brother also likes you and my friends do, too. Can I have your autographs?

Nick Smolenski

P.S.: I love your other albums.

Vixen is the best heavy metal band around. I'm not saying they're the best FEMALE heavy metal band around. I'm saying they're the best heavy metal band around — PERIOD. So, to Paul Stanley and all you other guys who think that you need balls to play heavy metal, look at Vixen, Lita Ford and Femme Fatale. Think again, before you open your stupid mouth.

Cindi



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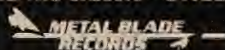
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Whitesnake



GOING FOR BROKE

*Addition Of Guitarist Steve Vai Sparks
Completion Of New LP.*

by **Bryan Conroy**

Whitesnake's David Coverdale is a mystery man. Despite Dashing David's open and curious manner whenever he confronts a member of the press, be they friend or foe, it's still hard to pin down exactly what makes this 38-year-old superstar tick — and Coverdale likes it that way. Is he just a good-natured guy who likes to give a variety of struggling musicians a shot in his band? Or is he an unpredictable son-of-a-bitch who makes working with him a virtual impossibility? You'll probably get a different answer from each of the score of musicians who've worked with Coverdale over the years. If you ask current bandmates Rudy Sarzo, Adrian Vandenberg, Steve Vai and Tommy Aldridge, they'll swear Coverdale is the greatest thing since sliced bread. Ask past associates like Vivian Campbell, John Sykes, Jon Lord or Cozy Powell, though, and you're liable to end up with a very different picture of the man who's been called "the best rock singer on earth."

"I don't know exactly how others perceive me," Coverdale said, "and I really can't afford to spend my time worrying about it. I think that anyone who has spent considerable time in this strange and wonderful business will make a few friends and a few enemies. As long as you know who each of those are, you're doing quite well for yourself."

"There certainly have been some ruffled feathers in this band over the years," he added. "But each situation was quite different, and I don't know if anyone should be made out to be the villain. The most recent situation with Vivian wasn't a particularly nasty one, and I hope that a friendship of sorts remains there. It was just a question of value and work — the eternal question — and Vivian let others back him into a corner. I won't take responsibility for that. I will talk about the charges that he was forced out for musical reasons, however. That is basically untrue. Vivian is a great '80s-style guitarist, and Adrian is more in the '70s vein. My roots are the '70s as well, but that's as far as our musical conflict ran. It's a shame that the lineup we toured with last year couldn't stay together, but we're still quite a strong band."

Evidence of Coverdale's words is shown on the band's new LP, which should be hitting local record stores within the next few weeks. Jam-packed with the same kind of instantly accessible blues-rock that made the band's **Whitesnake** LP a sextuple-platinum smash, this disc seems destined to take the Snake over any remaining hurdles in their quest for rock superstardom. Coverdale, for one, is taking nothing for granted — something his 16 years in the rock wars have taught him.

"I certainly hope this album will be accepted as warmly as the last one was," he said. "But

**"I can't spend time
worrying about how
others perceive me."**

one can never count on that. We went into the studio with every intention of making this record every bit as good as the last one, and better if we possibly could. There are different musicians involved with this album — that point has certainly been well documented in the press in recent months. But I must believe that as long as I'm involved with the project, it will sound like Whitesnake. I think that becomes obvious as soon as one hears the new material."

Okay David, we buy the notion that no matter whom you perform with, Whitesnake's stellar qualities will shine through. But what causes so many musicians to abandon the band's ship in mid-voyage? Was it the evil influence of the original lineup-shifter, Ritchie Blackmore, with whom you shared your earliest rock experiences in Deep Purple? Is it the desire to create the "perfect" band? Or is it merely, as a number of ex-Snake members have indicated, that you need to feel totally in control of the group?

"I've always said it should be a treat to work with the musicians in your band, and most of the time it has been that way in Whitesnake. Certainly, the relationship that Adrian, Rudy, Tommy and I have is a very warm and cordial

one. I think they'll acknowledge that I want to make this band as democratic as possible. I constantly seek out their advice on songs and arrangements, and Adrian wrote a great deal of the material on this album. I don't want any sort of control over the band — other than to make sure it's as good as it can be. That seems reasonable, doesn't it?"

Reasonable, indeed. But time will tell if Coverdale's statements are more than mere words. If Whitesnake's new LP proves to be a major success and the band survives what will certainly be a year-long worldwide headlining tour in one piece, then one can safely lay to rest the charges that Coverdale is an egomaniacal dictator. If, however, more changes in the band's lineup ensue, one must question whether Coverdale has a self-destructive streak. After 16 years of struggling to become a household name, it would seem foolish to break up two versions of his band when fame is finally at his doorstep.

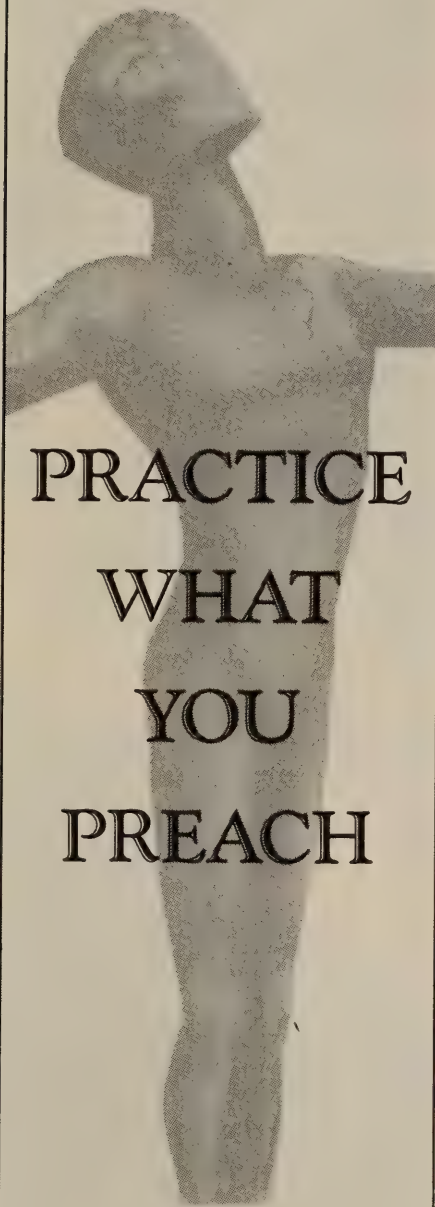
"When David first contacted me about joining Whitesnake, I must admit I was a little hesitant," Sarzo said. "I had heard about his fights with Sykes, and rumors painted him as being difficult to work with. So I approached the band as a short-term situation. But I soon discovered that all those stories were totally wrong; David was great to work with! In fact, after dealing with people like Kevin DuBrow and Ozzy Osbourne, someone like David is an absolute pleasure."

"I have the most respect for David that I've ever had for anyone," Vandenberg chimed in. "He's gone through a great deal in his career — as all of us in this band have. He knows that you get the most out of people when you treat them with kindness and understanding, and he's certainly done that. Whitesnake is his band — after all, he's been keeping it going for 12 years. But he's made us feel like it's our band, too. People can believe what they want about him. But if anyone asks me, they'll only hear that David Coverdale is one of the most talented and thoughtful men in a business that doesn't have too many talented or thoughtful people. He's a very special man, and I'm glad to call him my friend." □



David Coverdale & Adrian Vandenberg

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Heavy metal HAPPENINGS

by Andy Secher

When Ozzy Osbourne cancelled the last two weeks of his U.S. tour last winter, speculation ran wild that he was displeased with his band and pissed off about slow ticket sales. Now the truth can be told. Ozzy didn't cancel the shows for either of those reasons. His elderly mother was very sick in England, and Ozzy felt the need to be at her bedside. We imagine Ozzy wasn't too anxious to have that side of his personality become known to his legion of metal-mad fans.

Oh, that Axl Rose. Guns N' Roses' main man ended up in jail a short while ago when he got a little rowdy one night. Apparently, Axl and his brother were visiting Guns' guitarist Slash at his new home. The trio began playing music at a very loud level at a very late hour. When the neighbors complained, the police arrived to tell

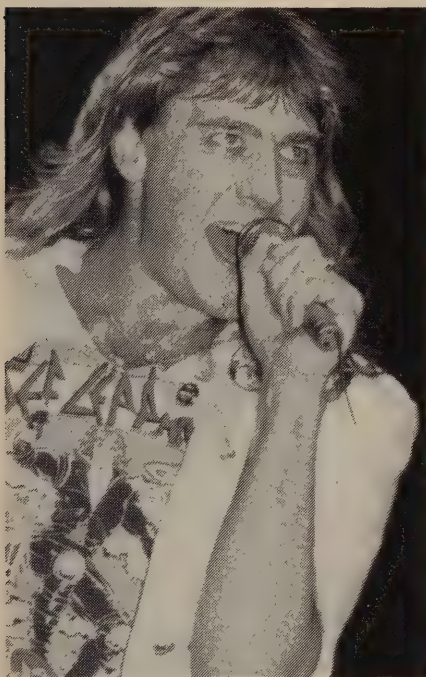
the boys to tone things down a bit. Axl, never one to buckle to authority, verbally abused the cops to the point where they arrested him and made him spend the night in jail. "It wasn't any big thing," Axl said. "It could have happened to anybody." Sure Axl, anybody.

Wondering why Motley Crue's latest LP, *Dr. Feelgood*, was delayed so many times? Actually, it wasn't the band's fault. Apparently, they had committed to using Bob Rock as producer, and when Rock became stalled trying to complete Blue Murder's debut disc, the Motley project kept getting delayed. "It didn't really bother us," Nikki Sixx said. "We just kept rehearsing and writing, and the material kept getting better and better. When you've got a bit of time, you can either sit around and waste that time or you can put it to good use."



Axl Rose: In trouble again.

Bad news for all you girls chasing **Jon Bon Jovi**. It seems that Jon and his longtime girlfriend, Dorothea Hurley, have kissed and made up following a tempestuous spring that saw Hurley threaten to hit Jon with a \$6,000,000 palimony suit. The pair were virtually inseparable during **Bon Jovi's** recent East Coast Tour, and, in fact, found themselves in a bit of hot water when they were arrested following a midnight excursion to the closed Central Park skating rink. Apparently Jon and Dorothea, along with two friends, scaled a wall and were slipping and sliding all over the ice until their screams of laughter alerted neighborhood police. When the cops got to the scene, they handed Jon a trespassing summons — while asking for autographs for their kids.



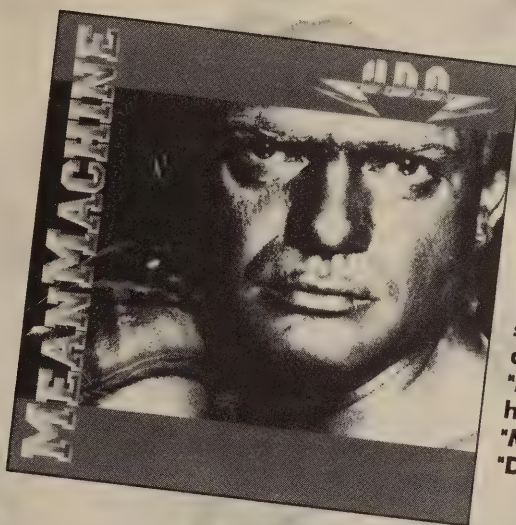
Def Leppard's Joe Elliott: He's laying down vocals for the group's new LP.

Reports from Wissellord Studios in Holland indicate that Def Leppard have run into some problems in completing their new LP. Always the perfectionists, the Leps have laid down half a dozen great new songs, but they're taking it slow in finding the perfect tunes to round out the collection, which they still hope to have out by year's end. "We'll always take a little extra time if we need it," Rick Savage said. "That's one of the benefits of being successful. You know there's enough money to complete whatever you want to do."

Whitesnake's David Coverdale is pissing off a few people in the rock industry with his reluctance to give certain young bands the opportunity to open for the Snake on the road. Apparently, dashing David is very concerned about luring groupies backstage after the show, so any band with attractive members (especially

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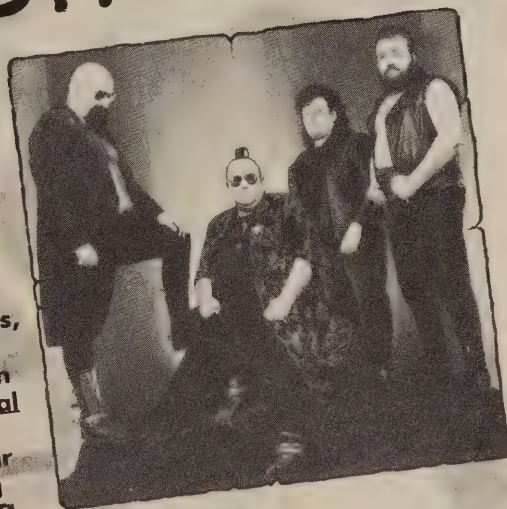


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lead singers) have been given the cold shoulder by the Snakemaster — no matter how good their music might be. We'll have to wait and see if Coverdale's rather bizarre attitude will hurt the Snake's ticket sales in the months ahead.

Is David Lee Roth at a critical juncture of his career? You bet your bottom dollar he is! His last LP, *Skyscraper*, sold a respectable number of copies. But compared to the multi-platinum success of Roth's former cronies in Van Halen, the LP's showing left Dave understandably miffed. Then, his tour failed to light up the sales windows the way he had hoped. Those factors forced Diamond Dave to seriously reconsider his career direction. All of a sudden, movie roles started to look good again.

found himself in a strange predicament. He was rehearsing his new band, *Flesh And Blood*, at a Los Angeles rehearsal hall. In the adjoining room was a band called *Dear Mr. President*, who had just released their first LP. A few weeks later, much to Jeff's surprise, he discovered that *Dear Mr. President* had decided to change their name to — guess what — *Flesh And Blood*. "It really pissed me off," Pilson said. "That's the name of my band, and I want it back."

Just when the rumors about Kiss breaking up had begun to die down, guitarist Paul Stanley hit the road for an 18-date solo tour. Obviously, this action started tongues wagging once again. But Paul says he did the tour just to keep himself busy. "We're getting ready to go back into the studio with Kiss very soon," he said.



David Lee Roth: At a career crossroad?

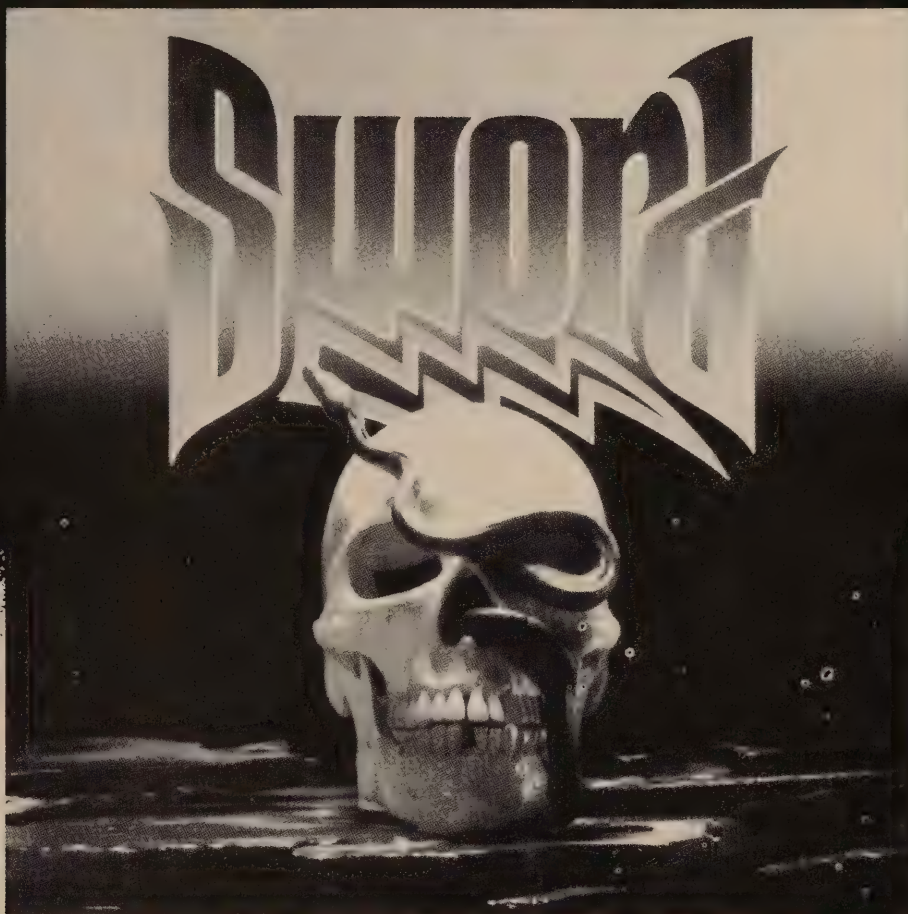
What's become of Iron Maiden? It's been over a year since we last heard from the Metal Machine, and there hasn't been a peep out of England about when they might get their rock steamroller going again. "They said they wanted to take some time off," a band spokesperson said. "But people at their label are concerned that they'll take *too* much time. It's a delicate question, because no one had worked harder or toured more than Maiden in recent years. They deserve the break, but they can't afford to lose career momentum."

Former Dokken bassist Jeff Pilson recently

"It'll be pretty silly to keep saying we're breaking up when a new album has just come out. But even that probably won't stop some people from talking."

Jake E. Lee, riding high on the success of *Badlands*' debut LP, admits that musical quality is a lot more important to him than album sales — a statement that almost qualifies as sacrilege in the money-conscious world of rock. "I really don't care about album sales and I never have," Jake said. "All I want to do is make the best music I can. If it sells, that's great. If it doesn't but I'm still happy with the music, then I'm still happy." □

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1179 Anthrax
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1693 Bon Jovi
New Jersey



1694 Bon Jovi
Bad Medicine



1698 Britny Fox
Performance



1699 Britny Fox
Group



1666 Cinderella
Headress



1059 Cinderella
Shakes US



1523 David Roth
Skyscraper



1311 D. K.
Cambodia



1391 D Leppard
Woman



1640 D Leppard
Screaming Head



1489 Dokken
Battleship



1490 Dokken
Back for Attack



1677 Europe
Face Photo '88



1326 Exploited
Punk's Not Dead



1494 Faster
Pussycat



1420 Freddy
Krueger



1533 Guns 'N
Roses/Skull



1435 Guns 'N
Roses/Appetite



1604 Guns 'N
Roses/Group



1482 Guns 'N
Roses/Rape



1331 Hanoi
Rocks



1615 Hurricane
Group



1630 Iron Maiden
Crunch



1627 Iron Maiden
7th Sun



1624 Iron Maiden
Madness



1197 Iron Maiden
Aces High



1195 Iron Maiden
Live After Death



1726 Joe Satriani



1402 Kiss
Mirror Photos



1486 Kiss
Group/Crazy



1538 Kiss
Destroyer



1539 Kiss
Creatures



1613 L. A. Guns
No Mercy



1614 L. A. Guns
Sex, Booze, Tattoos



1265 L Zeppelin
Swan Song



1268 L Zeppelin
Stairway Heaven



1269 L Zeppelin
Houses of Holy



1541 L Zeppelin
Collage



1619 L Zeppelin
Hammer of Gods



1503 Lita Ford
LP Cover



1622 Lita Ford
Guitar



1403 L Skynrd
Crest/Names



1665 M. O. D.
Surlin



1101 Megadeth
Peace Sells



1102 Megadeth
Kill for Thrills



1544 Megadeth
Radiation



1582 Megadeth
So Far So Good



1073 Metallica
Damage Inc...



1074 Metallica
Kill 'em All



1075 Metallica
Metal Up Your



1389 Metallica
Crash Course



1390 Metallica
Garage Days



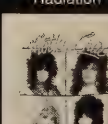
1547 Metallica
Collage



1667 Metallica
Justice for All



1441 Misfits
Fiend Club



1208 Motley Crue
Girls, Girls....



1421 Motley Crue
Bad Boys



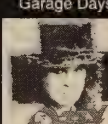
1548 Motley Crue
Up Yours



1626 Motley Crue
Collage



1279 Ozzy Randy
Tribute



1701 Ozzy
Crown of Thorns



1651 Ozzy
Rock/Ultimate



1149 Peace Sign



1483 Pink Floyd
Collage



1625 Poison
Say Ahh



1688 Poison
Long Live Rock



1214 R Rhoads
Guitar Great



1642 Richard
Marx



1584 Rob Plant
Now & Zen



1353 S. O. D.
English or Die



1354 Sam Hain



1583 Sanctuary
LP Cover



1553 Savatage
King on World



1160 Sex Pistols
Anarchy in UK



1355 Sex Pistols
Collage



1356 Sid & Nancy
Love Kills



1669 Slayer
New LP Cover



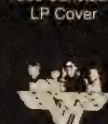
1555 Slayer
Creatures



1288 Slayer
Reign in Blood



1380 Stryper
Group



1647 Van Halen
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| 1526 EXODUS/Cannibal | 1670 SLAYER/Devil |
| 1697 FASTER PUSSYCAT/Easy | 1288 SLAYER/Reign in Blood |
| 1400 GRATEFUL DEAD/Starburst | 1369 SUICIDAL TENDENCIES |
| 1487 GREAT WHITE/Finally a Tour | 1690 STRYPER/God We Trust |
| 1719 GUNS 'N ROSES/Jungle | 1560 TIFFANY |
| 1616 HURRICANE/Album | 1725 U2/Desire |
| 1431 INXS/Kick | 1700 U2/Rattle & Hum |
| 1198 IRON MAIDEN/Smwh in Time | 1715 VIXEN/Album Cover |
| 1200 IRON MAINEN/Make My Day | 1716 VIXEN/Group |
| 1705 JIMI HENDRIX/Guitar Great | 1574 WHITE LION/Pride |
| 1261 JIMMY PAGE/Guitar Great | 1082 WHITESNAKE/Tour '87 |
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| 1000 AC/DC/Fly on Wall | 1072 METALLICA/Maniac |
| 1012 CINDERELLA/Group | 1059 METALLICA/Damage |
| 1035 IRON MAIDEN/Trooper | 1067 MOTLEY CRUE/Girls, Girls |
| 1036 IRON MAIDEN/7th Sun | 1083 STRYPER |
| 1033 IRON MAIDEN/Madness | 1121 SAM HAIN |
| 1120 OZZY OSBOURNE/Wicked | 1079 SLAYER/Reign in |
| 1093 RANDY RHOADS/Tribute | 1117 BON JOVI/New Jersey |
| 1062 METALLICA/Kill Em All | 1111 MISFITS/Legacy |
| 1058 MEGADEATH/Peace Sells | 1021 EUROPE/Group |
| 1097 SEX PISTOLS/Sid | 1106 KING DIAMOND/Portrait |
| 1122 METALLICA/Crash Course | 1005 ANTHRAX/Euphoria |
| 1123 METALLICA/Metal Up Ass | 1075 PINK FLOYD |



1004 New Album



1010 Jon



1098 Hysteria



1031 Crunch



1126 Collage



1065 Theatre



1049 Destroyer



1046 Rock 'N Roll



1061 Puppets



1116 Logo



1060 Lightning



1115 Justice



1105 Rape Scene



1029 Appetite



1057 So Far So



1077 Group



1118 Logo



1119 Skull & Roses



1055 Swan Song



1113 Say Ahh



1016 POISON/Group



1010 Damage Inc.



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1026 Hysteria



1049 Puss Head



1040 Say Ahh



1006 Jon Bon Jovi



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1012 Justice for All



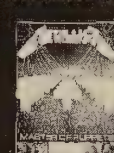
1013 Lightning



1048 Skeletons



1021 Sex Pistols/Group



1047 Puppets



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502 Motley Crue
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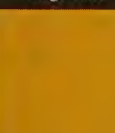
1211 Poison
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1078 Queensrych
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358 Sid Vicious
New Destroy



1291 U2
Joshua Tree



21 Malmsteen
Burning Guitar



1291 U2
Joshua Tree

Bullet Boys

LIVING IT UP

*Success Of Debut LP Spurs
West Coast Rockers
To Stardom.*

Larry Marano



by Rob Andrews

Things have sure happened fast for the Bullet Boys. Forget the normal rock clichés of “years of suffering” and “decades of poverty.” It took this L.A.-based band only six months to land a major label album deal and record their platinum-selling debut disc. For vocalist Marq Torien, guitarist Mick Sweda, bassist Lonnie Vincent and drummer Jimmy D’Anda, the last few months have been the fulfillment of a lifelong dream — but they’re also convinced this is just the beginning of their long siege on the rock world. Like a Super Bowl caliber football team, they’re playing to win. And in the process, the Bullet Boys are shooting up the charts faster than a... uh, speeding bullet. Recently we hooked up with Torien to discuss the band’s high-velocity chart charge.

Hit Parader: People have drawn comparisons between your band and Van Halen. How do you feel about that?

Marq Torien: Well, they certainly were a band that had an influence on us, but so did groups like The Who and Metallica. I know that some people have made that comparison because of our association with Ted Templeman — who was Van Halen’s original producer. The way we look at it is simple: as long as people compare us in a favorable way, we love it. What can be better than being compared to one of the great bands of all time? They had the same kind

Marq Torien: “People like us because we come right from the gut.”

of attitude that we have — they came right from the gut, too:

HP: You mention Ted Templeman, who produced your debut LP. How did you hook up with him?

MT: When we were ready to get a record deal early in 1988, we held auditions for all the labels to come down and check us out. One of the people from Warner Bros. came in and there was an immediate vibe between us. The next day Templeman came down to check us out for Warners. After we all said hello, he just sat down and said, "Just keep playing until I raise my hand." It was about an hour later before he raised that hand, and as soon as we stopped playing he said, "Are you ready to do a record?" That's how we met Ted.

HP: The Bullet Boys seemed to just emerge from nowhere. Was your trip up the rock ladder really that easy?

MT: (Laughing) Hell, no. In fact, the reason we call ourselves the Bullet Boys is because we've had to dodge so many bullets throughout our career. We've always had people telling us we wouldn't make it and that we should just cut our hair and get real jobs. A guy like Mick Sweda, for example, was part of King Cobra for a few years, and even though they had major label distribution, they went through a pretty tough time. They came just close enough to success to be taunted by it. That's been the story for a lot of us. But the tease is over for us now — the Bullet Boys don't believe in the tease. We're out to prove we're the real thing.

HP: The video for *Smooth Up* got a great response a few months back. Did that surprise you?

MT: Not at all. The kids can sense which bands really want to rock and which are just a facade. They can tell we're doing our own thing and playing rock the way we want to, not the way we feel we're supposed to. I give the fans a lot of credit for being smart. They're the ones who've helped make our album and video successful, but I can't say I'm surprised by it at all — I'm just very pleased.

HP: You've now been on the road for quite a while. How have things gone on the tour trail?

MT: Things have just kept getting better and better. We've had some good opportunities to tour, considering we're a relatively new band, and I think we've made the most of those chances. We started out playing small theaters as the opening act on the Ian Hunter/Mick Ronson tour last fall, and that really gave us a chance to get our stage legs. Then we had the chance to hook up with the Ratt tour over the winter, but we decided to try and go out on our own. I think we made the right decision. Playing third on the bill, even in an auditorium, would



Mick Sweda (left) and Lonnie Vincent: Enjoying the fruits of success.

have been difficult for us — we like to move around a lot onstage. We're all a bit hyperactive.

HP: What do you think it is about the band that has made you a success?

MT: The music, our attitude and our commitment. We've worked hard to get where we are, and we'll keep working hard until we reach the top. We're underdogs who just know in their hearts that they've got what it takes to make it. We like to think we've beaten the odds. We just keep playing as hard as we can and taking nothing for granted.

HP: What is your goal for the rest of the year?

MT: I could say a platinum album is our goal, or playing in the big arenas, but that really wouldn't be the truth. Our goal every day is to make music that'll bring a smile to someone's face. If we can write and record a song that'll make somebody happy for even a few minutes, then we've accomplished something important. People who make music are so damn lucky because they can do something they love every day. It's up to us to bring a little happiness to the folks who have to work their asses off 9 to 5. The Bullet Boys are dedicated to playing rock and roll for those people. □

BON JOVI

MANIFEST DESTINY

Jon And The Boys Stay On The Tour Trail To Support New Jersey.

by Gary Graff

Jon Bon Jovi doesn't mind admitting he's scared. Scared of nine million things, in fact. Nine million records, to be specific. That's how many copies his group's last album, **Slippery When Wet**, sold. And that's at least how many copies his latest record, **New Jersey**, has to sell, lest it be considered a failure.

"Sure, there's definitely pressure — a lot of pressure," Bon Jovi says. "You think to yourself, 'Can I do it again?' It's not that you need the money, but you want to keep having the thrill of playing for as many people, wherever and whenever you want. It's breathtaking, man; we did 70,000 people in one night in England. I said 'How ya doin' out there?', and everyone said 'Fine.' I thought, 'Holy shit, that's a lot of people out there'. So that's why you want to do it. It's a lot of fun, and to be able to do that again is the highest thing you could hope for."

Still, the 26-year-old singer, guitarist and songwriter knows that there are people out there rooting against a repeat, even though **New Jersey** sold a couple of million copies off the bat and was No. 1 on the Billboard charts shortly after its release. Some are members of rival bands who want a bit more of the market share for themselves. Some are critics who have never quite warmed to Bon Jovi's radio-friendly, anthemic arena rock, which has about as much in common with hip favorites like Talking Heads and R.E.M. as Ozzy Osbourne has in common with the Pope.

"I know there are lots of people out there waiting to say 'Ha, ha. You couldn't do it again,'" Bon Jovi says. "But I haven't prepared myself for that to happen. The only thing I've said is 'It's going to do more than **Slippery**.' You have to be positive in your attitude or you're halfway down the tubes already."

Bon Jovi says he's actually surprised to be promoting a new album so soon. Granted, **Slippery When Wet** was released in 1986, but its impact wasn't felt until 1987. Then the group was on the road for more than a year, playing around the world and visiting almost every major city in the U.S. several times. That's the kind of demand engendered by two hit singles *You Give Love A Bad Name* and *Livin' On A Prayer*, a handful of much-requested videos and a reputation as a fun, few-frills rock and roll concert band.

Sure, it's lots of fun. Bon Jovi got his face on the cover of a **Rolling Stone** "hot" issue and had the chance to visit Jamaica courtesy of MTV. He got to have fun with the fans, walking around with his hair tucked under his hat while the opening act was onstage. "We were in one city," guitarist Richie Sambora remembers, "and Jon was just standing there in his shades and a cowboy hat, with his hair all hidden, and there was this one girl who just kept staring at him. Just before we went backstage, he pulled the hat and shades off and blew her a kiss, and she just fainted dead away!"

Good times, to be sure, but more than a year of that makes for tiring times as well.

"We came off the road in October of '87, and I swore to everybody I was gonna take a year off," Bon Jovi says. "All I wanted to do was sleep. It was a long tour — 15 months or something like that — and by the end you're swearing that you'll never work again. I mean, I certainly had no

obligation to put another record out. I wouldn't have minded watching football this year."

Bon Jovi was able to catch the Super Bowl, but the making of **New Jersey** and a subsequent European tour — with a detour to the Soviet Union — blew out his chance of following the regular football season. The band was only off the road six weeks before Jon got antsy and began writing with Sambora and songwriting friends like Desmond Child, Holly Knight and Diane Warren. But the source of most of the songs, the frontman says, was deep inside the band itself.

"We wanted to make the album more than just a collection of 10 songs," he explains. "We wanted people to see a little more inside the group. In a song like *Lay Your Hands On Me*, we're saying we're still a very accessible band. We walk, we talk, we're not on some star trip where we don't live the same life as our fans. We feel as much a part of the kids now as we ever have."

"The record gets into personal philosophy, too. *Stick To Your Guns* — that's not a cowboy song. It's about sticking to your principles, to the things that mean something to you. We use cowboys to kind of make the comparison — like when you spit, you better mean it. That kind of thing. That's something I believe in, that you'd better not do things halfheartedly. **New Jersey** isn't just us doing an album again. It's us writing a little more about ourselves, letting people see a little more inside us."

That approach took a nostalgic turn on *Blood On Blood* in which Bon Jovi writes about his two best childhood buddies from Jersey. "They both live out in California now," he says. "I wish I could track them down. I've heard through the grapevine that one is in San Francisco and the other's in L.A. But who knows? If they hear the song, maybe they'll get in touch with me."

Another window into the group, Bon Jovi says, is *Love For Sale*, an

"You have to be positive in your attitude or you're halfway down the tubes already."

acoustic blues piece that he and Sambora recorded in the wee hours during "one hell of a party," according to **New Jersey's** liner notes.

"I wrote the song in one day, just waiting for Richie to show up at my house," Bon Jovi says. "It turned out to be real funny, and we thought we'd record it like that to show people what it's like when we write songs. We just took two acoustic guitars, sat down and played. It's the last song we did in a batch of demos for the album, just for the hell of it one night. There's no way you could duplicate that spirit by recording it like a regular song."

Now that **New Jersey** has given fans a look inside the group, Bon Jovi is hoping they'll start seeing the group as a group. Bon Jovi, he says, isn't a situation like Bruce Springsteen & the E Street Band or Bob Seger & the Silver Bullet Band. It's a group, and that's why he's doing things to reduce his exposure.

On the album cover, for instance, Jon has his side — his bad side, at that — turned towards the camera, while his bandmates look bronzed and brazen and stare directly at the camera. Bon Jovi's name is listed last in the liner notes. And a subtle adjustment in the videos has given the other members of the group — Sambora, Alec John Such, Tico Torres and David Bryan — a greater amount of on-screen time.

"After five years together, these guys deserve to have their names known," Bon Jovi explains. "It's difficult for me to see someone call Tico 'Alex' and Alex 'Tico'. They sort of know Richie because he wears that cowboy hat of his but, God, these guys deserve more respect than that."

"It's just frustrating to me that they have to go through that. So if I have to turn my body away from the camera to help get them some attention, I'll do it. I don't think I'm gonna sell fewer albums because of it, am I?" □

Jon Bon Jovi



HANGIN' OUT WITH GUNS N' ROSES



Mark Weiss

Duff and Slash both know it's nice to have a friend to lean on.

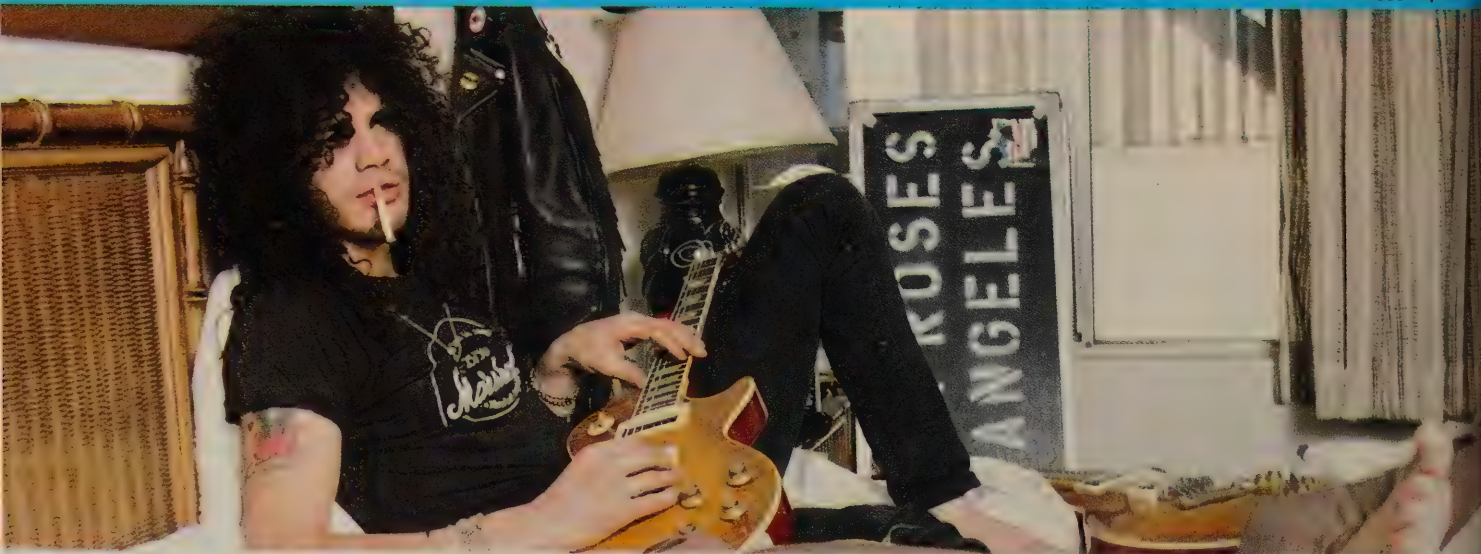


Gene Kirkland

Aerosmith's Joey Kramer and Steven Adler: "Touring with Aerosmith last year was a great time for us."

Only in the wild and wacky domain of rock and roll could a bunch of down-and-out street urclines named Guns N' Roses end up hobnobbing with some of the biggest names in the rock business just a year after the release of their first LP. But that's what's happened to Axl Rose, Duff McKagan, Slash, Izzy Stradlin and Steven Adler. Tales of their hard drinkin', fast livin' and even faster livin' lifestyle have made them legends on the metal scene and filled magazines with stories of outrage that have brought them to the attention of celebrities everywhere. So let's all share some of the fun the Guns gang have had in recent months as we do some hangin' out with Guns N' Roses.

Todd Kaplan



What a model of domesticity!

DEF LEPPARD

BREAKING ALL RECORDS

Hysteria Nears Ten Million Mark As Leps
Begin Work On Next LP.

by Don Mueller

The creative process begins again! This is the time Def Leppard have anticipated with a mixture of excitement and foreboding ever since they handed over the completed master tapes of *Hysteria* some two years ago. Once again vocalist Joe Elliott, guitarists Steve Clark and Phil Collen, drummer Rick Allen and bassist Rick Savage find themselves preparing for a new album — carefully writing new songs, working out arrangements and laying down the tracks in the recording studio. After the countless problems and delays the Leps encountered last time, there's little wonder that they want a different atmosphere surrounding them these days.

"There were times we were in the studio last time when we seriously wondered what was going on," Savage said. "It seemed that just about everything that could go wrong did go wrong. We had problems with our producer, we had some problems deciding what material to use, and of course, the worst problem happened when Rick [Allen] suffered his accident. Although everything ultimately worked out fine with *Hysteria*, getting the album together wasn't an easy process for us."

Of course, when you earn the kind of money Def Leppard does, taking a little extra time in the studio isn't that much of a problem. The costs for completing *Hysteria* neared \$4 million, and the budget for the band's upcoming

LP may surpass that. But considering that the band's last two LPs (*Pyromania* and *Hysteria*) have sold in excess of 16 million copies and their most recent tour grossed over \$15 million, coming up with the cash to afford studio time certainly won't be a problem for the Leppard men.

Perhaps the question this time around is more a creative one. After all, part of the reason the band took nearly four years between the release of *Pyromania* and *Hysteria* is that they wanted to create an album that would step out of the shadow of its illustrious predecessor. With *Hysteria*, Def Leppard not only took a bold step ahead in album sales, they also proved that they could push the hard rock frontier to previously unexplored vistas. Doing that again is the challenge that lies ahead for these talented natives of Sheffield, England.

"We've said many times during the past two years that we could have recorded *Son Of Pyromania* a lot faster than it took to come up with *Hysteria*," Elliott said. "It was our intention to really challenge ourselves to come up with new ways of presenting our music. I know that at first people who heard the album were a little surprised by the music, but after a few months they seemed to understand what we were trying to do.

"That's what will probably happen this time as well," he added. "There's just no point in doing the same thing over and over again.

Ross Halfin



Thankfully, one of the benefits of our success is that we're not forced to just make music for money. We can take our time if we want and come up with something really different and interesting. We did a bit of work on the next album while we were on tour, and already we see some interesting new directions to go in."

Apparently, the "new work" Elliott alluded to includes four tracks that the band wrote and recorded during tour breaks last year. While it remains to be seen if those songs will make it on to the band's next vinyl opus, it's a good sign that the Leps began writing new songs long before their scheduled return to the recording studio.

"We just were fooling around with a few



Def Leppard (left to right) Rick Allen, Phil Collen, Steve Clark, Elliott, Rick Savage.

ideas while we were traveling," Collen said. "Steve and I would often get together with our guitars and just try out a few new ideas. Since none of us drink anymore, we had to do something to while away the time between shows, so working on our music became a logical alternative. We came up with a number of interesting songs, and we did take the chance to dash into a recording studio and lay them down. They're still in a very rough form, but that kind of effort gives us something to build on when we seriously start to plan the next album."

One question that will determine much about the band's future album product involves who the producer will be. The logical choice would

seem to be Robert John "Mutt" Lange, the gifted knob twister who masterminded all of the band's multiplatinum efforts. Originally, the band and Lange didn't work together on **Hysteria**. But after a series of disastrous recording efforts with other producers as well as on their own, the Leps sent out the distress call to Lange, who came running to their aid.

According to many close to the Leppard scene, Lange's role is more than merely that of a producer. A gifted musician and songwriter in his own right, Lange has added an extra flourish to many of the band's compositions, and his songwriting contributions have become as essential to the "Def Leppard Sound" as Elliott's vocals. So it would seem that Lange's

role in any future band LPs is secure.

"Mutt is always welcome to work with us," Elliott said. "The only reason we didn't work together on **Hysteria** right from the start is that he had other commitments. We took so long in the studio, however, that he was able to fulfill those commitments, take a long rest and still have time to join us. This time we may try to produce the album ourselves — in fact, I'm pretty sure we'll do that. But we'll have our friend Mike Shipley there to make sure it's going right. We've learned that making a great album is just as much luck as it is talent. We had a lot of bad luck making the last record; maybe this time we'll only have good luck." □

SKID ROW

FROM OUTHOUSE TO PENTHOUSE

New Jersey Quintet Emerge From Nowhere To Become Rookies Of The Year.

by Andy Secher

It seems to happen every year. The Great God Of Rock And Roll reaches down from the heavens and anoints one band to pick up the gauntlet of heavy metal and carry it to new artistic and commercial heights. In 1986 that band was Poison. In 1987 it was Cinderella. And last year it was Guns N' Roses. This year, the hand from rock and roll heaven has touched five young guys from New Jersey who go by the name of Skid Row. With their debut LP already a million-seller and their first national tour opening for Bon Jovi and Motley Crue a smash success, it seems that even bigger things are in the offing for vocalist Sebastian Bach, guitarists Scotti Hill and Dave "The Snake" Sabo, bassist Rachel Bolan and drummer Rob Affuso.

"The way people have responded to us has been great. It's really blown us away," the talkative Bach said. "We were real confident even before the album came out, because we're working with great people at the record company and at management, but you just never know. We didn't know if the record would sell at all or if it would sell really well. Our attitude was just to go in and make the best album we could, take advantage of the opportunities offered us by people like Bon Jovi, then just let the chips fall where they may."

"We think we know why people have responded well to us," Sabo added. "There's nothing plastic about this band. Skid Row is satisfied being Skid Row, nothing less and nothing more. When the five of us are together — which is pretty much all the time — it's not like there are five individuals there. We are just one attitude, or really, it's more like one 'baditude.' We're here because we never took any crap from anybody and we've presented ourselves the way we felt Skid Row should be presented. We're



Skid Row: The boys show a fine taste in reading matter.

Annmaria DiSanto

Sebastian Bach







Dave "The Snake" Sabo: "We're just one attitude, or should I say, one bat-itude."

completely honest. People can sense that when they see us onstage. They know they're not getting an image that somebody dreamed up for us. They're getting five guys who all love to play rock and roll."

The phenomenal success of Skid Row's debut LP is a fitting testimonial not only to the band's belief in themselves but to the forces they've aligned themselves with. As Bach indicated, the band's management team — who also handle the careers of Motley Crue, Bon Jovi and Megadeth — have made the Skid's transition to big-time touring as easy as possible. And their long-standing friendship with a certain Mr. Jon Bon Jovi certainly didn't hurt the band's chances of landing a lucrative recording contract or falling into the right managerial hands. Needless to say, the members of Skid Row are only too quick to praise Jon as often and loudly as they can.

"Jon has a reputation for keeping his ears open and responding when he hears something he likes," Bach said. "He did that with Cinderella a few years back and he's done it with us too. He's more than just a friend of the band's. He'll get on our asses when he thinks we're not playing with enough fire. He's not scared to tell us what he thinks, even when it's not particularly complimentary. But that kind of honesty is what this band thrives on. Jon knows we

can take his advice — both good and bad — and make ourselves a better band for it."

While Bon Jovi may have played a pivotal role in Skid Row's career, there's no question that the group's self-titled LP would have been a success no matter who had discovered the band. Songs like *Big Guns*, *I Remember You* and their first single and video, *Youth Gone Wild*, show that these guys have what it takes to make a lasting impact on the rock world. They look good, sound good and write tunes that stick to your ribs like a peanut butter sandwich. Their success shows that the two years of intensive songwriting and rehearsing they went through before signing their record deal was time well spent.

"Snake and I got together a couple of years ago and just started swapping song ideas," Bolan said. "We had known each other from around home and we just decided to get together and jam one day. We found out that our song ideas were pretty complimentary. I wrote things that were a little heavier and Snake's songs had a lot of hooks in them. It was like they fit together perfectly. His strengths and my weaknesses seemed to cancel out, and vice versa. We realized that if we stuck together, we could end up with some pretty interesting songs."

The two put together the first version of Skid Row in early 1987 and soon hit the New York/New Jersey/Connecticut club circuit. Sabo and Bolan soon

realized, however, that their lineup just didn't have what they were looking for. So they took a few months off for intensive auditions to find the right musicians to fulfill their musical dreams. First to come aboard were guitarist Hill and drummer Affuso, both residents of upstate New York. The band knew they needed a dynamic frontman to highlight their sound, but as hard as they looked, they couldn't seem to uncover their man.

"It was getting a little frustrating," Sabo said. "But just when we were getting discouraged we got a call from somebody who told us to check out this wildman vocalist from Toronto they had met at a photographer's wedding in New Jersey. Needless to say, that was Sebastian. As soon as we met him, saw how he looked and heard how he sang, we knew we had found our man."

"Hey, I found them, they didn't find me," Bach joked. "I was just waiting for the right opportunity, and when I hooked up with Skid Row I knew that was it. I had been around for a while; it wasn't like I just stepped off the boat or something. They say they knew what they were looking for; well, I knew what I was looking for too!"

With Bach adding the final piece to the Skid Row puzzle, the band once again hit the club circuit — and this time there was magic. Jon Bon Jovi saw one of their shows, asked for a demo tape, got it to his manager, and quick as you can say Nikki Sixx, Skid Row had a record deal. Their label hooked them up with noted producer Michael Wagner, who sequestered the band in a recording studio in Lake Geneva, Wisconsin, far from any big city distractions. Though these girl-crazy rockers initially rebelled against the out-of-the-way locale, as they got more and more involved with the LP, all distractions drifted from their minds.

"Our manager's idea was to get us away from everything and everybody so we could concentrate on the record," Bolan said. "At first it was tough, because we're not used to living in the country. We felt like we were living a rock and roll version of **Little House On The Prairie**. But things worked out real well. I think we got everything we could out of each of our songs, which is all we can ever hope to do."

The album was an immediate hit when it was released last February, but it wasn't until the band's video for *Youth Gone Wild* started popping up regularly on MTV and the band hit the road with Bon Jovi that all hell began to break loose. The group's infectious tunes, as well as their good looks, won over fans of all sizes, shapes and sexes almost instantly. It soon became apparent that Skid Row were about to follow Poison and Guns N' Roses as rock's "rookies of the year."

"We're just a good ol' American heavy metal band," Bach said. "We've got loud guitars and good songs — stuff that lets the kids get out their aggressions. If people like the way we look, that's great. But we want 'em to listen to our music too. We know Skid Row's got a lot to offer. As I've said before, if we can't sell some records with everything we've got going for us, we should be shot on the spot. I don't think any of us wants to see that happen." □





Neil Zlozower

POISON HIT PARADER

Mötley Crüe



Mötley Crüe (l. to r.): Mick Mars, Nikki Sixx, Vince Neil, Tommy Lee.

Neil Zlozower

THE WILL TO THRILL

Cruesters Prove They've Still Got What It Takes With Dr. Feelgood.

by **Adrienne Stone**

Currently putting the finishing touches on *Dr. Feelgood*, their fifth album, at Little Rock Sound Studios in Vancouver, Mötley Crüe long ago established themselves in the annals of rock history. Fans around the world are blissfully aware of the wild onstage and offstage antics of Nikki, Tommy, Vince and Mick. Together, these shock rockers from Los Angeles form an unbeatable combination, providing enough rowdiness to entertain all their loyal legions.

Originally we were going to point out that if one were to closely examine these varied personalities, four distinct individuals would emerge. But the more we dug up on the L.A. quartet, the more they seemed to have in common — for instance, their shared passion for speed. Not the drug sort, the revved engine kind.

"I've got a Ninja motorcycle," Nikki proudly announces. "It goes about 150 miles an hour, or something like that. But I don't wear a helmet." Yes, we know — for a smart guy, speeding without protection is not the brightest move Nikki could make. But it's just part of his devil-may-care personality.

Nikki's love for two-wheeled fun is shared by Tommy as well. Introduced to the sport of dirtbiking by his actress wife Heather Locklear, Tommy often dons a biking suit and burns up

the dirt trails with Heather near their suburban home. Vince, on the other hand, favors four-wheeled vehicles. "I've got a Lamborghini and a Porsche," he says, "and I sometimes go 100 miles an hour on the freeway when I've got my radar detector on. I'm going so fast, the cops can't even catch me to give me a ticket!" Mick, too, takes a great interest in cars. "I have a black cherry-colored Corvette," he notes, "and it's got about 400 horsepower."

The band's enjoyment of high-speed vehicles has been known to benefit others as well. Last year, both Tommy and Vince competed in the 1988 Dodge International Star Challenge (DISC) Championship, which was held to promote the "Think... Don't Drive And Drink" campaign. Tommy came in third. (Ratt's Bobby Blotzer was first and Ted Nugent was second.) Vince — whose car drove over some broken glass, resulting in a flat tire — comments, "You get the same rush racing that you get onstage, but if you take your mind off it for a second, you can end up against the wall!"

Naturally, all this unrestrained desire to speed has resulted in several serious accidents among the Mötley men. Nikki wrapped his Porsche around a telephone pole several years ago. "I was going about 70 miles an hour in the canyon," he remembers. "It was probably one of the scariest moments in my life." The result? A very dazed and frightened Nikki emerged from

his wrecked car and had to have a pin inserted in his shoulder to mend the damage.

Tommy, too, flipped over several times in his car and, more recently, damaged his heel on one of his dirt biking expeditions. Vince's much-publicized 1984 accident (while allegedly driving drunk) resulted in the death of his passenger and serious injury to two people in another car. Pretty serious stuff here. But in fulfilling his many public service commitments, Vince has found a way of helping others and dealing with the severity of his actions.

There are other similarities among the members. Take, for instance, Nikki's newest passion. What is it, you ask? A little bit of basketball, perhaps? Oil painting? Macrame? Nah. "I'm really into guns," he reveals. "Me and Tommy bought some machine guns. We just shot at targets for fun, but I can understand where Ted Nugent's been coming from all this time. It's a natural adrenaline rush. I really get off on it."

Speaking of adrenaline, the band members have now found healthy outlets for their otherwise rambunctious, untamed behavior. "I've always golfed," says Vince. "So now, Tommy and I play tournaments together. Last time I went to Hawaii, I had a great time playing golf on the courses there. I even went swimming with dolphins there. You just latch



Nikki Sixx: "I'm on a real health kick now."

onto 'em and they pull you through the water. It was great."

Nikki, too, has redefined his lifestyle. "I'm on a real health kick now," he notes, which is understandable after almost literally coming back from the dead last year from a bad drug experience. "I lost a lot of weight and I work out every day with a trainer," he says, proudly revealing his muscular abdominals.

His toned biceps are adorned with a virtual roadmap of tattoos. "I got these recently," he says of the multi-hued body art. From his right shoulder to his wrist, the designs cover Nikki's flesh in yet another expression of the artist's creativity. His brethren in the band have all done likewise. Well, perhaps not quite as distinctly as Nikki, but each of them has sat beneath the inky needle for permanent body decor.

**"I sometimes go
100 miles an hour on the
freeway."**

All four band members long ago pledged their allegiance to the Motley Crue banner by inking the group's name on their shoulders. But over the years, they've amassed a plethora of new designs. Vince has assorted snakes and ghouls on his arms. Recently, he had his wife Sharisse's name emblazoned on his skin (and we're not sure whether that "tat" will be redecorated, considering their brief marriage). Nikki, too, had an ex-girlfriend's name written on his ankle and redesigned it when that relationship broke up. Tommy, whose marriage to Heather is still very, very blissful, has added several new tattoos to his collection. And Mick boasts several new skin creations as well.

The similarities continue. Although Mick remains the sole beach-area dweller among the four, Vince, Tommy and Nikki all have found homes in the distant hills of Los Angeles. "We're all way out on the outskirts," says Nikki. "If we want to come into Hollywood or go to a club, we *really* have to go out of our way. It's about an hour's drive."

Maybe that helps keep 'em out of trouble. And perhaps, now that they have the time and solitude, the band members may become more introspective. If so, it most likely would only contribute to their already bounteous creativity. Because, despite their many similarities, Motley Crue still remain a group of four very artistic, creative musicians. Will their individuality fashion **Dr. Feelgood** into a definitive platter, finally announcing to the world the maturity of these not-so-bad boys of rock and roll? Will their common passions unite to find a way onto the album? Nikki has, in fact, hinted that some lyrics about a "top fuel funnycar" will turn up on vinyl. We shall all see for ourselves when the LP is released in the next few days. Then we can witness how four separate lives unite to affect millions. □

TESLA

STRAIGHT TO THE TOP

The Great Radio Controversy Seals Stellar Credentials of California Contingent.

by Jodi Summers

Talk about being road hungry tour hogs! For eight months Tesla worked diligently at Bearsville Studios in upstate New York creating *The Great Radio Controversy*. They persevered, and they thrived, yet they were anxious. Waiting, anticipating; their goal was to get back on their version of heaven's trail and just rock out.

Welling in Tesla's mutual heart was the yearning for audience interaction; the feedback of people who are totally pleased by what you create... and the emotions that go with it. The

feeling. The appreciation. The lighters. The banners. The applause. Mass adoration can explain the meaning of life; at least to a band like Tesla.

Tesla need the audience (wouldn't you?), and the depravation was affecting them. There was an ebb on vocalist Jeff Keith's overwhelming enthusiasm for life. Fretster Tommy Skeoch had become a recluse, while co-guitarist Frank Hannon had gotten married. Bassman Brian Wheat's humor had grown more cynical. Skinslinger Troy Luccketta coasted, waiting for the action to begin again.

Fortunately, life goes forward. Shortly after *The Great Radio Controversy* was completed, Tesla got word they would start a tour with Poison in mid-January. There was a sense of glee in the camp. Tesla were happening again!

As they hung out in hometown Sacramento, rehearsing and recording B-sides, they had time to philosophize on the tour. The Poison rumors came to mind.

They had all heard and read the harsh tales of glam fags and prima donna attitudes. They knew about how tough David Lee Roth had been on Poison, limiting their lighting to less than 10



Neil Zlozower

Tesla: They've reached the top of the charts with *The Great Radio Controversy*.

percent its total potential, as well as severely restricting the length of the set and the amount of females they could have backstage. They made up scary stories about it late at night.

But while Poison did go through some tensions with Roth, they learned many good things from Ratt. Things like the importance of a strong double bill, and how you're selling a concert package, not just a headlining band.

"Poison's taking great care of us. We really appreciate them giving us what we need," mentions Keith fervently. "It's not quite the brother-like relationship we had with Def Leppard, but still it's great.

"The kids like it, they're raging. They're loving it so we're loving it," he adds. Jeff stops for a smile and continues, "It is a new crowd that we're playing to, but it seems like people we've played to before because through the whole show they're up and rocking."

The nice thing about Poison addicts is that they adhere to the Poison philosophy that a concert is an opportunity to rock out and have a fabulous time. So, if you can rock, they'll do it with you; whether you're the headliner or the opening act.

"It's going really good," comments Wheat. "The shows are pretty much sold out, and the crowds are the most enthusiastic we've ever had. They're ready to go for it from the beginning. They don't care if you're the support band or the headliner, they just want to party."

"It's a different sort of audience," Wheat expounds. "Way back when, on the David Lee Roth tour (1986), the people in the audience really didn't know who the fuck we were until we played *Modern Day Cowboy*," he reveals, illuminating on the variety of audiences Tesla have played to on their romp as an opening act. "The Def Leppard crowd knew who we were, but a lot of people were there to see Def Leppard.

"This crowd is great," Wheat continues. "From the time the lights go out, they're on their feet. They want to see the show, they're partying, they're jumping up and down screaming. If it's festival seating, it's twice as bad. This is the most enthusiastic crowd we've ever played to."

"It's fantastic," Keith muses. "By the time we go on, the venues are three-quarters of the way full, they're just packed. That makes us feel good. It means that people are going to check out the whole set of the opening band."

Jeff, like his fellow Tesla buds, is a chronic rocker. When he was a teen, he'd buy concert tickets and drive many miles into San Francisco from his native Georgetown, California; but he'd always get to the gig in time to check out everything.

"I always caught the opening band," Keith insists, "unless I had a flat tire along the way.

"I always got off on the first band," Keith continues. "My first time to ever go to a concert

was Day On The Green back in 1978, Van Halen opened the show with *Running With The Devil*, and all that great, early stuff. AC/DC was second on the bill, then it was Pat Travers. Foreigner and Aerosmith headlined. That was my first concert and I was blown away, completely blown away."

Tesla now find themselves in a similar situation. They are part of a great bill, and when the lights go down, they put on a superb live show. Perhaps Tesla too will follow the route of Poison and Cinderella and headline in the not-too-distant future. After all, they were on tour for a year and a half on *Mechanical Resonance*, and sold 800,000 copies of their debut disc. Only the Shadow knows whether or not *The Great Radio Controversy* will be the record to make Tesla explode and go into multi-platinum regions.

"You just never know what to expect," declares Keith. "We just went in there, created *The Great Radio Controversy*, and did the best we could. We hope this record does well, but at the end of the day even if it didn't do well, I still love the album to death. Either way, it just so happens that we're doing pretty good, so all I

have to say is YAHOO!"

Let's look at things logically. At this point, Poison is well past the 4 million mark for *Open Up And Say Ahh*, they're selling an average of 12,000 seats a show. If, as Jeff says, it's three-quarters of the way full that means that Tesla are playing to 9,000 people per gig. To be conservative, 80 percent of the audience (7,200 fans) there are going to get off on Tesla, because they are a great group, and half of those fans will go out and buy the album. That's 3,600 people per show buying a Tesla album, and they, in turn, are playing it to their friends and their friends are buying it. Plus, MTV is turning on a lot of people to Tesla. So as the singles progress, who knows where Tesla's career might lead.

Jeff grins, he looks like such a little kid when he smiles. "You know how I'm going to celebrate all this?" he asks. "Probably the same way as I celebrate anything else. I'll have a few beers and a few smiles and a few laughs. Whatever happens, it's not going to be a major change in my life. I'll still be the same guy, it's just I'll have a platinum record to put up on the wall." □



Frank White

Jeff Keith: One of the most respected young vocalists in rock.

LIVE ON STAGE

OZZY OSBOURNE

Ozzy Osbourne has been written off more often than yesterday's news. But each time someone tells him that times have passed him by and that younger, faster, prettier rockers have taken his place as the kings of heavy metal, the Oz proves just how strong his hold on the rock realm really is. These days, aided by the slick guitar licks of Zakk Wylde, Ozzy is putting on some of his best stage work ever, wowing fans from London to Los Angeles with state-of-the-art light and lasers, as well as the great tunes contained on his latest LP, **No Rest For The Wicked**.

"I can still play rock and roll with as much fire and energy as ever," Ozzy said. "Having someone like Zakk around me really inspires me because he's so hungry and so full of life. When I get up onstage, I can feel the energy that's on the stage as well as in the audience. It makes me feel 20 years old again."



Mark Weiss

Randy Castillo: "I've been with Ozzy for three years, and I still don't know what to expect from him night-to-night."



Anthony Cutajar

Zakk Wylde: "I'm learning more and more every day."



Anthony Cutajar

Geezer Butler: "Getting back on the road with Ozzy has been a great thrill for me."

Ozzy Osbourne



BADLANDS

RIDING HIGH

New Supergroup Shows There's Plenty Of Musical Muscle Behind The Media Hype.

by Rob Andrews

Jake E. Lee slowly adjusts his practice amp and plugs in his favorite Charvel guitar. He lights a cigarette and starts cranking out a series of ear-shattering killer riffs. As if hearing a clarion call, the other members of Badlands — vocalist Ray Gillen, bassist Greg Chaisson and drummer Eric Singer — rush into the rehearsal room, pick up their instruments and join Jake's musical barrage. Everyone in the room, excluding the group's members, shield their ears with heavy-duty ear plugs. But it does no good. Badlands are *loud*, and they're proud of it.

"Nobody plays louder than Jake," Gillen says with a smile after the ten-minute jam comes to a close. "We've gotten used to it, but anyone who comes to hear us rehearse needs to take care or they won't hear for a week! When we're in a rehearsal space with other bands, they always come by to check out what's going on because they hear us right through the soundproofing."

It's no secret that Badlands are making some big noise on the rock scene. Besides having the loudest rehearsals in history, the band can boast a self-titled debut LP that has shot up the charts, establishing Badlands as one of the new stars in the rock stratosphere. But people shouldn't be too surprised by the group's success. After all, Lee is a world-renowned guitarist who rose to prominence on such Ozzy Osbourne platinum platters as **Bark At The Moon** and **The Ultimate Sin**. Gillen is one of the most charismatic figures to hit the rock world in recent years. Tall, cool and good-looking, he has the perfect voice to cut through the band's instrumental mix. And Chaisson and Singer form the perfect rhythm section to offset Lee's high-flying six-string excursions.

"This is a *band*, not a group of individuals," Lee says. "One of the things that was most important to me when we started this group was to make sure that there wasn't one person who was going to be the star and then three



Jake E. Lee: "This is a band, not a group of individuals."

Neil Zlozower

sidemen. I went through enough of that with Ozzy. Everyone shares in this band equally. It's horrible to see petty jealousies break up any band, and we're determined to make sure that never happens here."

Of course, with the band still on its creative honeymoon, such an attitude is expected. After

all, who would expect a musician to say, "This band is doomed?" But Badlands seems to have that special quality that separates them from the rest of the rock and roll horde. Perhaps it's the band's fondness for classic '70s rock. Maybe it's their superlative musicianship. Or maybe it's their reluctance to be part of the "mousse abuse" syndrome of the late '80s.

Whatever the reason, fans have responded to the group's blues/rock anthems with a fervor that has made the band very pleased.

"You can work in the studio for a long time and really love the stuff you're doing," Gillen says, "but until the fans hear it and respond, you never really know how good the songs are. We took the recording of this album slowly, and we listened to what people told us. But no matter how happy we were with the material, we knew the final word would be when the kids either bought the album or didn't."

The evolution of Badlands' debut disc was indeed a long and arduous process. Beginning in Los Angeles last fall, the band cut eight tracks they believed would all make it onto the album's final mix. After a month-long break, however, the group came up with so many new tracks that another recording session was planned for New York in mid-January. At that point, the band members found themselves with 15 top-notch songs in the can and the difficult task of deciding which to include on the record and which ones to drop.

"It was a real hard decision," Gillen says. "We had the original eight songs, and we thought they'd make a great album. We took a little break before we got back together for overdubs and mixing, which was gonna be done in New York. That was when we wrote about six new songs, and they really blew us away. When we got to New York, we decided to record 'em and then decide which ones we'd put on the record. As it turned out, we used a side of the older songs and a side of the newer ones."

"This album really shows Badlands' diversity," Lee adds. "We've got some real bluesy stuff like *Seasons*, and then we've got some real rockers like *Highwire*. We wanted to make music we believed in — that was our only goal. The idea of selling a lot of records really didn't motivate us. We figured that if the music was good enough, sales would take care of themselves. But we didn't want to make a commercial record. The first batch of songs we wrote were all about six minutes long and there wasn't a 'single' in the bunch. The later ones were a little more commercial, but they were still very true to this band's ideal. We'll never sell that out for anyone or anything."

Now that their album's been released, Badlands are preparing to do what they believe they do best — play live. Though the band has only played a few dress rehearsals for friends and record company personnel, they know that under the stage lights their unusual brand of rock and roll dynamite will explode.

"We're looking forward to getting on the road," Lee says. "We've been sitting around too long, as far as I'm concerned, and the time is right for us to get going. The new songs will sound great onstage because we'll have the chance to stretch out and just play 'em right. We know we'll enjoy doing that, and we have a suspicion that the fans just might like it too." □



Ray Gillen: Rock's latest pin-up star; and he sings even better than he looks!



FOXY LADIES

*Hard Rockin' Females Score Gold Album
With Debut Disc.*

by **Andy Secher**

Vixen have beaten the odds! Just a year ago, few would have bet a plugged nickel on this all-female outfit having a hit debut LP. But today, with that album certified gold, Vixen have established themselves as the first all-girl band to make it to the top of the male-dominated metal world. Such an achievement hasn't been lost on vocalist Janet Gardner, guitarist Jan Kuenmund, drummer Roxy Petrucci and bassist Share Pederson. While they remain cool about their precedent-shattering success, they know that besides being good at what they do, they've been damn lucky.

"We always took the all-girl thing as a positive rather than a negative," Kuenmund said. "Sure, we heard people saying that a band like this could never be successful, but we thought it was really silly for people to have that kind of prejudice. We set out to prove that they were wrong, and hopefully we have."

Not only have Vixen proven their detractors wrong through the success of their album, they've done it by knockin' 'em dead on the concert stage as well. Perhaps the most painful blow to the band's creative ego has been the oft-voiced sentiment, "Oh, sure, they can put together a good record, but I bet those girls can't play live." The simple fact is that Vixen can play live, and they can play with the best of 'em. Gardner is one of the strongest-voiced singers in rock, and Pederson and Petrucci form a rhythm section as tight and talented as any around. Vixen is more than a gimmick; they can deliver the rock and roll goods.

"When we get onstage, we feel at home," Petrucci said, "and we really feel motivated.

We feel we do have to prove ourselves, and that's what keeps us hungry every night. We've been on a pretty grueling schedule lately, but we never get tired. We keep going because of two things — that we love what we're doing and that we feel we've got to prove to people that Vixen is a great rock and roll band."

Vixen's touring schedule has indeed been hot and heavy during the last few months — and it's likely to only get hotter and heavier in the future. Recently, the band not only completed their first U.S. tour, they ventured to the Orient and Europe as well, where their hard-hitting pop/metal anthems and good looks won them a large and loyal following. Spending so much time on the road, especially for a band that has never been on such an extensive tour before, has had ups and downs.

"We've had a great time on tour," Kuenmund said. "Everything is so new and exciting for us, and the fans have been great. We've done in-store appearances and we've gotten hundreds of fans at every one of them. Some of those stores were pretty small, especially in Scandinavia, so the fans packed the place from wall to wall. The shows themselves have been really exciting too. We toured Europe with the Scorpions, and since they're one of the biggest European bands ever, they got to play the biggest arenas on the continent. We had never played before 10,000 people before, but we got the chance in places like Stockholm, and the crowd really loved us. That made us feel great."

"Audiences are really different all over the world," Gardner added. "In Europe, you tend to get a much tougher crowd who come to the show to dive off the front of the stage. We're a rock and roll band, but I never figured we played the kind of music that attracted stage divers.



Jan Kuenmund: "We've found that audiences are different all over the world."

Mark Weiss



Share Pederson (left) and Janet Gardner: "We set out to prove that people who thought girls couldn't rock were wrong."

Some other strange things happened too, like the night my microphone got stolen by a guy in the front row. He just reached up and grabbed it. If you're the singer, not having your microphone leaves you feeling kind of defenseless up there."

Traveling the highways and byways of the world is a little different for a band like Vixen than for guys who seem satisfied as long as their tour bus fridge is packed with beer. The close confines of a tour bus can be a little tight for four girls who need space to apply their makeup and make sure they look their best. But Vixen have handled the long bus trips that are part of life on the road.

"European buses are kind of small," Pederson said. "We've had some long trips

where we've had to go from one country to another, and the buses can bounce you around pretty good when you're trying to sleep. But you learn to manage. In fact, once you get to a hotel, you can't sleep because the rooms are too quiet! You miss the roar of the engine."

"I hope we haven't disappointed any of the fans who've seen us get off the bus," Kuenemund added. "They probably expect us to be dressed in a nice outfit of some kind, but our main concern is not to catch a cold. So we've all been wearing these huge white down coats that make us look like the Michelin man. It's not quite the image we're usually trying to project."

So what lies ahead for Vixen? It's already been a year since the release of their LP yet the demand for the band's road appearances is

still high. It now looks like they'll stay on the U.S. tour trail right through the summer and won't even think about getting back into the studio before September. Such a schedule is fine with the band, who hope their road jaunt just keeps going on forever.

"I've had various versions of this band together for eight years," Kuenemund said. "And after a lot of frustrating times, we've finally gotten to the point where things are going our way. We're trying to enjoy every minute of it. If the demand for us to stay on tour is there, we'll do it. When we figure we've toured enough, we'll go back into the studio to make another record. I think people respect us for what we're doing and the way we're doing it. That's all we can really ask for." □

MR. BIG

OUT OF THE SHADOWS

Billy Sheehan Leads New Group In Heavy Blues Direction.

by Winston Cummings



Eric Martin: "I can just sense that things are gonna work out for this band."

Billy Sheehan has waited a long, long time for an opportunity like the one he's getting with Mr. Big. Battlin' Billy is a dozen-year veteran of the rock wars, having served previous tours of duty with both underground sensations like Talas and world-renowned acts like David Lee Roth. But Sheehan has never really had the national spotlight all to himself. In Talas, his bass skills became the talk of the trade, but the group's inability to land a national recording deal kept Billy out of the limelight he so craved. In his brief stint with Roth, Billy certainly got his share of attention. But with Diamond Dave and axe-slinger Steve Vai present, there just weren't enough spotlights to go around.

Today, however, Sheehan is a man in control of his own destiny. With a first-class band featuring vocalist Eric Martin, guitarist Paul Gilbert and drummer Pat Torpey, Billy knows that all his years of hard work and struggle are finally about to pay off. 1989 is his chance to strut his stuff center stage — Mr. Big is his opportunity of a lifetime.

"When I left Roth, I was determined to put together the best band I could," Sheehan said. "I was looking for players — guys who could step onstage and just burn! The whole philosophy behind Mr. Big is to play live. We're real happy with the album, but it was designed to be our vehicle to take to the stage. We don't tour to sell records, we make records so we can tour. This is a very big moment in my musical career. It's the fulfillment of a lifelong dream, and I think when everyone gets to see us play live, they'll realize why I'm so excited."

Sheehan's current enthusiasm is a far cry from what he was feeling only a year ago, after he had been summarily fired by Roth. Evidently, Sheehan's fleet-fingered bass noodlings didn't fit into either Roth or Vai's rhythmic perceptions, and in their quest for a more straightforward bassist, they gave Billy the boot. To say the least, the firing hurt — both emotionally and financially. After years of getting by on the skin of his proverbial teeth, Billy had finally begun to enjoy the fast-lane lifestyle while touring the world with Roth. But instead of retreating into a shell after the blow, as many wounded rockers might, Sheehan came out fighting. He was determined to put together his own band and climb back to the platinum paradise he had tasted with Roth.

"This band came together real smoothly," he said. "Coming out of the Roth situation, I knew I wanted guys who got along both onstage and off, and who shared the same musical vision. All the guys in this band get off on the same kind of music. I used to watch Paul play guitar with his last band, Racer X, and I always thought that I'd like to work with him one day. When I heard Eric sing, I knew he was somebody who could really handle himself. He's got a lot of power and a lot of soul in his voice. He's a real singer, not just a frontman."

"We all have the feeling that this record

could be very big," he added. "It's got some great songs on it, and the playing is *hot*. Everyone who's heard it has gotten as excited as we have, which to me is real important. I've been in situations in the past where I really got off on an album I was part of, but the people who had to get behind the record and make it happen just didn't give a damn. It's nice when the band and their label are both excited about a project — it really makes you confident."

Sheehan's confidence in Mr. Big certainly seems well-founded. The band's debut LP is filled with gripping rock tunes, like *Merciless* and *Big Love*, which blend Martin's passionate vocals with the bottom-heavy rhythms of the band's instrumental attack. With Sheehan's bass taking the lead, as well as providing the foundation for Mr. Big's musical romps, this is music designed to put lead in one's pencil and moxy in one's soul.

"The music isn't over-polished," Sheehan said. "I grew up on classic rock like Bad Company and Led Zeppelin, and this music has some of that in it. But we've taken it one step beyond by bringing that sound into the '90s. We're creating something new by building on a sound and style that's timeless; that's one of the reasons we're so excited. We don't believe the only bands that can sell records today have to wear lipstick or act like they're crazy. There's still plenty of room in this business for good musicianship, and that's where Mr. Big fits in."

With the album out, the band is clamoring for the chance to start strutting their stuff on the concert stage. It's been two years since Sheehan last tread the boards with Roth, and he can't wait until the spotlight cuts through the darkened arena and picks up his fingers racing up and down the fretboard of his favorite bass. The rest of the group even may be more anxious for their shot at stardom. After all, neither Martin nor Gilbert has spent much time in arenas, and veteran session man Torpey is just happy to be part of a band that seems to be headed in the right direction. All in all, this is one happy bunch of rock and rollers.

"I can just sense it in my bones that things are gonna work out great for this band," the enthusiastic Martin said. "I was involved in a couple of album projects before this, and I've worked on a couple of major labels, but things never seemed to go anywhere. Those albums seemed doomed right after I finished recording them. This time is completely different. The whole attitude around the band is so upbeat and positive. It's like nothing can go wrong."

"I've been through too much during my career to get too excited at this point," Sheehan added. "I've come so close to having things really happen, only to have something ruin it. I'm determined to just take everything slow and steady this time around and make sure things work out right. Everything looks 'up' at the moment, but I've learned the hard way that only time will tell exactly how happy we're gonna be." □

Annamaria DiSanto



Billy Sheehan: "When I left Roth I was determined to put together the best band I could."

Jack Russell



Great White

SHY GUYS

L.A. Wildmen Come Back Strong With **Twice Shy**.

by Andy Secher

1988 was a terrific year for Great White. Their LP, *Once Bitten*, soared past the platinum sales mark and they performed in front of more than a million fans as "special guests" on Whitesnake's North American tour. But as good as last year was for vocalist Jack Russell, guitarist Mark Kendall, drummer Audie Desbrow, bassist Tony Montana and keyboardist Michael Lardie, this year promises to be even better. With the release of the group's new LP, *Twice Shy* (once bitten, twice shy — get it?), Great White is getting ready to reap the harvest of the seven years of hard work they've poured into rock and roll. They sense that they're sitting on top of a musical mountain that's set to explode, and these raunchy rock warriors plan to ride that explosion to the top. Recently, we sat down with the ever-talkative Russell to discuss G.W.'s big plans.

Hit Parader: Is it safe to say that *Twice Shy* is a continuation of the music presented on *Once Bitten*?

Jack Russell: Yeah, that's true. The music is the same kind of gritty, bluesy rock that people have grown to expect from us. Even the cover concept kind of picks up where we left off last time. I think this will be the last cover to follow in that pattern, however. Next time we're due for a little exploration of new territory.

HP: Do you mean you've grown tired of the music you make?

JR: No, that's not it. We're always going to have the same sound because we're just making the music we believe in. We couldn't create a hit record on purpose if our lives depended on it. For example, when we were working on *Once Bitten*, our attitude was, "Fuck trying to make this a hit; let's just play the music we like." It just so happened that the music we liked was good enough to sell a million albums. What I was trying to say before is that our last three album covers have all played off the same theme: That's what we'll be changing next time, not the music.

HP: Tell us about some of the songs on *Twice Shy*.

JR: One of my favorite tracks at the moment is called *House Of Broken Love*, which is actually a title I've had sitting around for a couple of years. A while back I was at a friend's house and we were both feeling kind of down. My relationship had just broken up and his marriage had fallen apart, so we were getting drunk and feeling sorry for ourselves. Somebody walked in, took one look at us and said, "What is this, the house of broken love?" I knew that was a great song title right away, and I built a song around it.

HP: Great White's reputation has always been as a hard rock band, but you had a sizable hit last time with *Stay The Night*, which was a ballad. Are there more ballads in store on this album?

JR: Yeah. In fact, there are two of 'em on the record — one on each side. One is called *Lonely Angel*, which is about the street people, the children of the night. It's a really nice song which starts out quietly and then has the band kick in later on. This album has our best material ever because it

shows the complete range of what we can do.

HP: How long did it take to get the material on the album together? You must have felt a little extra pressure this time, since you were coming off a platinum LP.

JR: We handled the pressure well — we handled a lot of pressure with a lot of blondes. The greater the pressure got, the more blondes we hung out with. Actually, I think there was probably more pressure on us last time. On that album we had to prove we could be successful. Once we accomplished that, the only pressure was to make a great record. We work pretty fast once we get into a recording mode, mostly because we have to. We don't write much on the road because after the show we'd much rather do other things, if you know what I mean. But once we know we've got to make a record, we can crank out a lot of material in a hurry. We're good that way.

HP: You mentioned "other things" the band likes to do on the road. What things did you have in mind?

JR: (Laughing) Well, it's no secret that this band goes through a lot of women. I like to have at least two different blondes a day — different sizes and different shapes. We're an insatiable bunch of guys, whether we're on the road or not. The road can get pretty boring, so you've got to find different things to occupy your time. If it isn't women, then you've really got to get crazy. The last time we stayed in New York we spent the afternoon filling up trash cans with water and dumping them on people from six stories up. The hotel management finally caught on to us though.

HP: What was the wildest thing that happened to you on the road last time?

JR: That was probably in Indiana, when I ended up pulling a gun on a maid in the hotel. We had pulled into the hotel at about eight in the morning and I hadn't slept at all on the bus. To say the least, I was pretty wasted, and when I get that way I'm a little bit irritable. Well, I went up to my room and went to sleep, but about half an hour later I hear this God-awful racket coming from the hallway. I went out there and told the maid who was making all the noise to shut up. About half an hour later, the noise started again, so I pulled out this BB gun that I had with me — it looked just like a real gun — and walked back out into the hall. That sure got the maid to shut up, but half an hour after that there was this loud banging on my door. It turned out to be the local cops, who proceeded to throw me out of the hotel. That just wasn't my day.

HP: Do you think there's a chance Great White might headline their own tour this time around?

JR: It's a little too early to say, but that's certainly something to shoot for. That would be great, but we'll need this album to really take off before something like that can happen. We had a great time on the road with Whitesnake last time, and I imagine we'll start this tour as an opening act again. But if something really starts to develop, you know we'll be ready to jump on it. That's one thing about Great White — we never let an opportunity pass us by. □



Krasner/Trebitz

Those bad boys in Britny Fox have sure come a long way from the streets of Philadelphia where they grew up. Back then, the closest these dashing dudes came to the wonders of rock and roll were the pages of *Hit Parader*. But today, even though their debut LP has soared straight to the top of the charts, they still wouldn't be caught dead without a trusty copy of *Hit Parader*.

So the moral of this tale, boys and girls, is that if you dream of being rock and roll stars, you better read *Hit Parader* — or else!

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celebrity ~~RATE-A-RECORD~~

VIDEO

SAVATAGE

by Charley Crespo

Savatage was recording a new album in New York when we caught up with them. Once again, however, we found ourselves without a turntable. Rather than miss an opportunity to do our first Rate-A-Record with Savatage, we opted to rate some hot hits as they appeared on MTV. Drummer Steve "Doc" Wacholz says he watches MTV at home while guitarist Criss Oliva says he rarely does.

Cult Of Personality

Living Colour

Steve: Good song, good band, good video. The band's got a promising future. Nice clothes.

Criss: It's good to see the brothers back in action. They're going to go a long way.

Let The Good Times Rock

Europe

Steve: Boring song — too pop for me. Good video, though, with a lot of action. The drummer should learn to play right-handed. And the guitar player should take off his sunglasses.

Criss: I respect the guitar player. He's good. Great video. It's a good song, but a little too pop.

Down Boys

Warrant

Steve: Where's the originality? There's too much choreography right off the bat. The guitar player should have dyed his roots better.

Criss: The fat guy's got my vote.

Steve: They need more clips of the fat guy. Where'd he go?

Straight Up

Paula Abdul

Criss: N-O. Fast forward this stuff.

Steve: This one gets the big trash can from me. Thumbs down on the video, thumbs up on her body. Metal rules!

Wild Thing

Tone Loc

Criss: I like the Van Halen in this — they've sampled *Jamie's Crying*. Eddie gets my vote. This guy stole Robert Palmer's girls. The concept is good and the hookline is cool. It was



Savatage's Criss Oliva (right) and Steve Wacholz: "A lot of kids can identify with *Youth Gone Wild* by Skid Row."

pretty smart to do it.

Steve: Big ripoff. I don't know why this sells. I wonder if Van Halen gets any residuals from this.

Seventeen

Winger

Steve: Original song title? I have their album; I like them a lot. They've got a cool edge; a lot of bands don't have that. They have a well-trained guitar player and a phenomenal drummer. Thumbs up.

Criss: I don't see anything special. I guess they're doing what they do well. Oops, it's on Atlantic, our record company... the band is great.

Youth Gone Wild

Skid Row

Steve: I knew about the singer from a band called Kid Wicked in Canada five years ago. I've

heard nothing but good things about him since then. Great record, great band, good song too. A lot of kids can identify with this song. They're going to go through the roof opening for Bon Jovi on this tour.

Criss: Thumbs up.

Lost In Your Eyes

Debbie Gibson

Steve: I'd go to jail if I told you what I thought.

Criss: She's on Atlantic too, so shut up.

Your Mama Don't Dance

Poison

Criss: Thank God they took off their makeup. **Steve:** It looks like they sold their stock in the hairspray company too. They've got a charismatic lead singer. I want to know why the bass player is getting beat up and arrested in the video.

Criss: It's a video, Steve. You can get beat up in a video too. □

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- ☐ **DEF LEPPARD:** Photograph - Too late for love - Bringin' on the heartbreak - Foolin' - Die hard the hunter - Animal - Hysteria
- ☐ **SCORPIONS:** Bad boys running wild - No one like you - Blackout - Big city nights - Rock you like a hurricane - I'm leaving you - Rhythm of love
- ☐ **WHITELION/EUROPE:** Wait - When the children cry - Tell me - All you need is rock and roll - The final countdown - Rock the night - Superstitious
- ☐ **METALLICA:** Fade to black - Four horsemen - Master of puppets - Sanitarium - The thing that should not be - Battery
- ☐ **IRON MAIDEN:** Number of the beast - Run to the hills - The trooper - Stranger in a strange land - Wasted years - 2 minutes 2 midnight - Can I play with madness
- ☐ **JUDAS PRIEST:** Love bites - You've got another thing coming - Some heads are gonna roll - Electric Eye - Parental Guidance - Heavy metal - I'm a rocker
- ☐ **AC/DC:** Hell's bells - Back in black - T.N.T. - For those about to rock - Shook me all night long - Who made who - Highway to hell
- ☐ **CINDERELLA/GUNS N' ROSES:** Nobody's fool - Shake me - Gypsy road - Somebody save me - Sweet child o' mine - Welcome to the jungle - Paradise city
- ☐ **POISON:** Talk dirty to me - I won't forget you - Cry tough - I want action - Fallen Angel - Nothing but a good time - Every rose has its thorn
- ☐ **BON JOVI:** Wanted, dead or alive - You give love a bad name - Living on a prayer - Raise your hands - Runaway - Only lonely - Bad medicine
- ☐ **MOTLEY CRUE:** Too young to Fall in love - Live wire - Looks that kill - On with the show - Red hot - Ten seconds to love - Merry-go-round - Take me to the top - Smokin' in the boys room

STYLES

- ☐ **EDDIE VANHALEN:** Panama - Hot for teacher - Ain't talkin' 'bout love - Eruption - Somebody get me a doctor - Running with the devil - You really got me - Jamie's cryin'
- ☐ **RANDY RHOADS:** Crazy Train - You can't kill rock & roll - Sato - Believer - Over the mountain - Flying high again - I don't know - Dee
- ☐ **YNGWIE MALMSTEEN:** You don't remember, I'll never forget - I'll see the light tonight - Little savage - Heaven tonight - Queen in love - Rising force - Farewell
- ☐ **GEORGE LYNCH:** Alone again - Dream warriors - Into the fire - It's not love - Tooth and nail - Breakin' the chains - Heaven sent - In my dreams
- ☐ **WARREN DEMARTINI:** Lay it down - Round & round - You're in love - Back for more - Wanted man - Slip of the lip - Dance
- ☐ **STEVE VAI:** Goin' crazy - Yankee Rose - Shy boy - Tobacco road - Hog Dog and a shake - Just like paradise - Stand up
- ☐ **JAKE E LEE:** Bark at the moon - Shot in the dark - Killer of Giants - You never know why - Journey to the center of eternity - Lightning strikes - The ultimate sin
- ☐ **VIVIAN CAMPBELL:** Last in line - Rainbow in the dark - We rock - Stand up and shout - Don't talk to strangers - Hungry for heaven - Rock n' roll children

MIXED TAPES

- ☐ **A:** Along again - Sweet child o' mine - Wanted dead or alive - I won't forget you - Wait - Nobody's fool - Bringin' on the heartbreak
- ☐ **B:** Hot for teacher - In my Dreams - Heaven tonight - Round & round - Shot in the Dark - Crazy Train - Rainbow in the Dark
- ☐ **C:** Welcome to the jungle - Bark at the moon - Master of puppets - Live Wire - The trooper - Still of the night - Big city nights
- ☐ **D:** Photograph - On with the show - Dream warriors - No one like you - Panama - Is this love - Lay it down
- ☐ **E:** Fade to black - Love bites - Hell's bells - Into the fire - Number of the beast - The last in line - looks that kill - Flying high again

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BANG TANGO

GET IT ON

Psycho Cafe Proves That These L.A. Rockers Are Just A Little Different.

by Rob Andrews

"Hype" is one of the curse words of the rock industry. Sometimes it can take a band with no talent and turn them into overnight stars. On other occasions it can bury even the best of bands under a media avalanche which, instead of making them successful, totally obliterates their talents forever. It'll be interesting to see how the rock hype machine treats Bang Tango in the months ahead, for few bands have been subjected to more of a media barrage than this L.A.-based fivesome who seem to have all the ingredients needed for stardom. Will vocalist Joe LeSte, guitarists Kyle Stevens and Mark Knight, bassist Kyle Kyle and drummer Tigg Ketler make that proverbial big splash on the rock scene or will they end up on the scrap heap? No matter how much hype they receive, that fate rests in your hands, **Hit Parader** readers. After all, if you buy the band's debut LP, **Psycho Cafe**, you will make them hot shit — and if you don't... well, let's just say their shit won't be quite as hot.

"We're having fun," said LeSte (pronounced Lestay). "That's what really matters to us. How big we become isn't that important. We've heard people say we're great and we've heard 'em say we suck. We learned to live with both of those opinions. We've generated a lot of interest during the last year, so obviously some people like us. We played one of those 'Battle Of The Bands' things at Gazarri's in L.A., and that's when the labels started bidding for us. It



Robert Mathieu

Bang Tango: "We've heard people say we're great, and we've heard 'em say we stink."

got to the point where four different companies wanted to sign us. So somebody must like what we're doing."

Whether you end up loving 'em or hating 'em, there's no denying that Bang Tango are a tough band to ignore. With their hard-hitting rock anthems and dynamic stage show, the group have managed to show that not all the juice has been wrung out of the overworked L.A. rock scene. There are still a few new twists left, and Bang Tango know how to get every last drop out of that rock and roll lemon. By putting together

one of the flashiest stage shows ever seen on that area's club circuit, the band developed a local following. The news soon spread to the major labels, who hurried down to check out these new hotshots, and they all walked away reaching for their checkbooks.

"We ended up in the middle of a bidding war," LeSte said. "We were playing a club one night, opening for D'Molls, and one of the record company guys came up to us after the show and said he wanted to sign us right then. He hadn't even heard our demo tape. He was so



Robert Matheu

Joe LeSte: "Four different labels wanted to sign us — so somebody must dig what we're doing."

blown away by the gig and the reaction we got from the fans that he knew we were ready to be signed. But it's not like it happened overnight for us — we really worked our asses off for eight months."

Eight months of hard work seems a relatively small price to pay for a major label contract and the prospect of rock stardom. But for the guys in Bang Tango, success was not only anticipated, it was expected. These dynamic dudes figure that even though they're all still in their early-20s, they've already paid enough dues. It's time to start enjoying the fruits of their labors. While Bang Tango have been together for only a year, LeSte proudly boasts that he's been singing for ten years — including his first gig as a member of a Catholic school choir. Drummer Tigg has been playing the same skins for 13 years (though he admits he's considering buying a new kit with some of the group's advance money.) And guitarists Stevens and Knight admit they've already been through the standard rock and roll meatgrinder of working

day jobs and living out of their cars.

"Yeah, we've done it all," LeSte said. "But that's not really important. All that matters is the music. What we did in the past and who we did it with isn't what's cool. Every band has some sort of hard luck story — ours isn't that different. What makes us special isn't our background, it's our future."

One would be remiss to completely ignore certain elements of Bang Tango's past, for during the past 12 months this group has made no less than four different appearances on vinyl. First there was their contribution to the **Black Roses** movie soundtrack, a song called *I'm No Stranger*. Then came the inclusion of *Love Injection* on the compilation LP **Street Survivors**. That was followed by a live EP, **Live Injection**. All this, of course, was topped off by the release of **Psycho Cafe** last April. All in all, it's been a pretty busy time for Bang Tango.

"It was great that so many people showed an interest in us," LeSte said. "We know a lot of bands on the scene who would kill for that sort of attention. Some of them are really pissed at

us because they figure we got the breaks and they didn't, but that's just the way it goes."

What lies ahead for Bang Tango is anyone's guess. Will they become 1989's newest success story or will they be little more than an answer to some future rock and roll trivia game? If you believe in record industry "buzz", big things are virtually guaranteed for these boys in the months ahead. But what if the right tour doesn't materialize? What if the band's first video doesn't interest the folks at MTV? And what if **Hit Parader** decides not to run this feature? (We did, hah!) In the true rock and roll spirit, the members of Bang Tango know they'll survive.

"We've worked construction jobs in the past and we'll do it again if we have to," LeSte said. "That's not a scary thought for us. We feel great about what's happened because we've been given a chance. That's all you can ask for. Hey, you *can* ask for more, but that's silly. If you're good and you get your chance, you should be satisfied. If you don't make it, that's too bad. But we will, you can count on that." □

indie REVIEWS

RATING SYSTEM: ***** = excellent **** = very good *** = good ** = fair * = poor

by Andy Secher

Crimson Glory **Transcendence**

Here's an interesting band for ya! Combine the sonic power of vintage Iron Maiden, the lyrical and vocal sophistication of Queensryche and the theatrical flair of early Kiss and you'll end up with something like Florida-based Crimson Glory. On their second LP, **Transcendence**, this hard-rocking fivesome display some of the heaviest licks around, yet they also show a fine sense of melody — a trick rarely seen in rock circles these days. Just check out such tracks as *Lady Of Winter* and *Lonely* to understand why there's a big industry buzz forming about these guys.
Rating: *****

Celtic Frost **Cold Lake**

Another band that seems to be on the verge of reaching the metal stratosphere in the months ahead is Switzerland's Celtic Frost. This group has evolved from their thrash roots to

emerge on **Cold Lake** as a hard-hitting cross between Megadeth and AC/DC. Fronted by vocalist/guitarist/songwriter Tom G. Warrior, the Frost (now featuring drummer Stephen Priestly, guitarist Oliver Amberg and bassist Curt Bryant) are determined to reach the metal mainstream, and their latest vinyl opus takes them a long way towards that goal. While such tracks as *Seduce Me Tonight*, *Petty Obsession* and *Cherry Orchards* still rock out from start to finish, it's obvious that Warrior and his men have spent a little extra time making sure their melodies are as palatable as possible to the metal masses. Good move, boys!

Rating: ****

Annihilator **Alice In Hell**

Annihilator have emerged as one of the more interesting metal bands on the scene. Powerful, clever and always entertaining, this Canadian act has developed a strong following in the Great White North during the last few years. Now they hope to extend that following to south of the border. Judging by such **Alice** tracks as

Schizos Are Never Alone and *Liegia*, frontman Jeff Waters' strange sense of humor just might bring this group the international recognition they seek.

Rating: ***

Candlemass **Ancient Dreams**

Candlemass claim to be the heaviest band in metal history — and who's to argue with them? Drawing on such classic influences as Black Sabbath, this Swedish quintet's doom-laden, grinding sound is in sharp contrast to the faster-than-light thrashing so common on today's metal front. Bassist Leif Edling, guitarists Mats Bjorkman and Lars Johansson, vocalist Messiah Marcolin and drummer Jan Lindh use their slow, plodding attack to great advantage on tracks like *Mirror, Mirror*, *A Cry From The Crypt* and *Bearer Of Pain*. This is *heavy* heavy metal.

Rating: ****

Tattoo **Blood Red**

Tattoo certainly try hard. Unfortunately, their efforts on **Blood Red** are far from exemplary. This is pedestrian metal played in a most pedestrian manner. It's neither bad enough to be laughable nor good enough to be lauded. Tracks such as *Top Of The Rock* and *Rampage* fall into that rock netherworld of songs that will probably never be heard again.

Rating: **



Tattoo: Trying hard, but far from exemplary.



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SONG INDEX

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(Looking For) THE AMERICAN DREAM

As recorded by Vixen

JON BUTCHER

*One revolution turning around
Grace under pressure
But don't make a sound
Our house is divided but
together we stand
One constitution go hand to hand.*

*Red and yellow, black and white
Watch the daylight turn to night
We're not as bored as we may seem
Looking for the American dream.*

*Some people hiding they go underground
Sex as an issue in everyday towns
Trading in secrets and dealing in lies
Living is easy when you close your eyes.*

*Red and yellow, black and white
Join the daylight return to night
We're not as bold as we may seem
Cause we're looking for the American dream.*

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MEAN MAN

As recorded by W.A.S.P.

B. LAWLESS

A tattooed madman I am hell on wheels
Born a wicked child left alone in the fields
My father was the wind my mother was fire
Raised by the wolves and I grew up wild
A kamakazi man a hollering banzai
Never crash and burn never gonna die
Cannibal is me ya squeal and shout
I chew ya up and spit ya out
Storms a c-c-coming and it's gonna be me
Here come Trouble with a capital T.

Cause I'm a mean mother fucking man
I gotta scream that's what I am
All the way, all the way
Cause I'm a mean mother fucking man riding the wind
And I know I'll be damned
All the way, all the way
All the way.

Chewbacca in the rye
The water of fire
A terror in the flesh a killer for hire
California man
I'm white line Homer
The unruly one they call the Blond Bomber
Scooter gypsy I'm a renegade
An orphan of the road
A live hand grenade
Never gonna quit before my time
When the moon gets high then I'll be blind
Mad dog 20-20's king
I drink that stuff and start getting obscene.

Cause I'm a mean mother fucking man
I gotta scream that's what I am
All the way, all the way
Cause I'm a mean mother fucking man riding the wind
And I know I'll be damned
All the way, all the way, all the way

Cause I'm a mean mother fucking man
I gotta scream that's what I am

All the way, all the way
Cause I'm a mean mother fucking man riding the wind
I gotta scream that's what I am
All the way, all the way
Cause I'm a mean mother fucking man
Riding the wind and know I'll be damned
All the way, all the way.

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THE HEADLESS CHILDREN

As recorded by W.A.S.P.

B. LAWLESS

Father come save us from this
madness we're under
God of Creation are we blind
Cause some here are slaves
that worship guns that spit
thunder
The children that you've made
have lost their minds
This monster that we call the
earth is bleeding
Cause the children have been
left alone too long
This thing that we've made is
fat and feeds on the hate
Of the millions that its taught to
sing the song.

The headless children
The screams that fill the night
Fill the night, fill the night, fill
the night
The headless children
The madness steals the light

*Steals the light, steals the light,
steals the light.*

Time bombs in the hands of all
the wicked warbabies
Light the fuse of temptation
and we all burn
Four horsemen sit high up in
the saddle
And waiting and ride the bloody
trail of no return
Sleeping in the arms of a
nightmare and wake to find
we've been away too long
This Frankenstein of flesh
Stitched together back from
death
And preying on the souls of
everyone.

The headless children
The screams that fill the night
Fill the night, fill the night
The headless children
The madness steals the light
Steals the light, steals the light,
steals the light.

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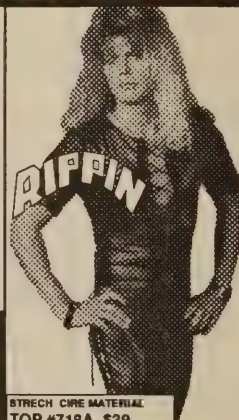


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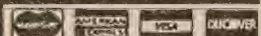
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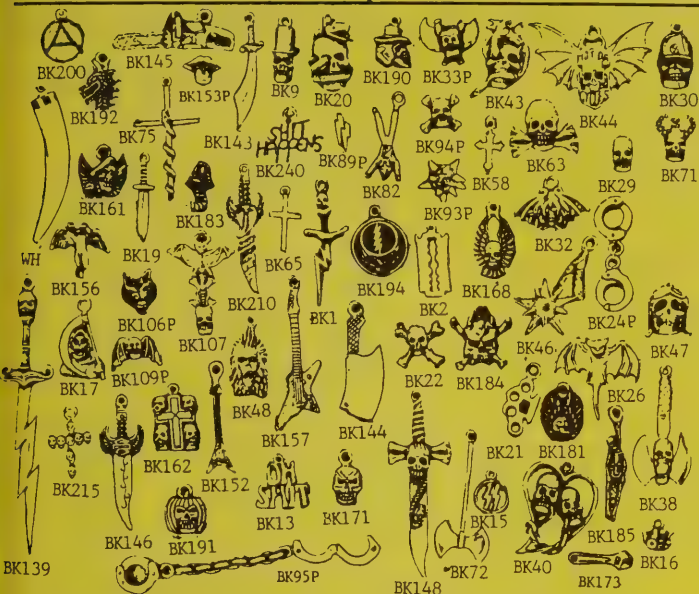
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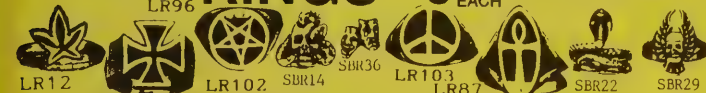


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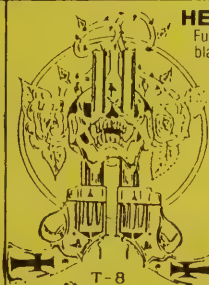
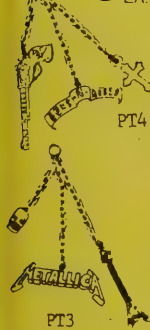
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IN DARK PLACES

As recorded by Crimson Glory

MIDNIGHT

JON DRENNING

JEFF LORDS

*Waves pound the gloomy shores
I watch them roll across my
feet so warm
I know she's waiting for me.*

*In ancient rhymes she whispers
in the wind
A strange and haunting melody
As it fills the silence
I feel the shivers cold embrace
my soul.*

*From the deep she beckons me
Promising eternity
In a world where nothing's real
Beyond this realm of light and
dreams.*

*You mystic moon it's you who
rules the night
Breathing life into my dreams
I see your face in nightmares
shining bright.*

*So it's farewell to you my sunlit
world
So full of hate and misery
You see I just can't take it
anymore.*

*From my sleep you beckon me
Promising eternity
In your world of mystery
To your realm of harmony.*

*In dark places we will be
Forever beyond the light
In dark places we will be free
From the pain that fills our
lives.*

*Through arching moonbeams of
light we glide
In bending shadows of warm
starlight
Angels of color light the night
as they fly
Transcending into the electric
sky.*

*In dark places we will be
Forever beyond the light
In dark places we will be free
From the pain that fills our
lives.*

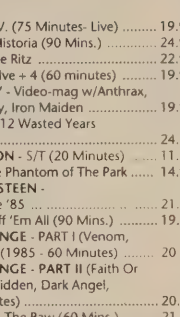
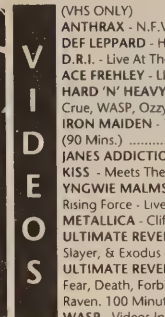
*In dark places we will be
Forever beyond the light
In dark places we will see
Worlds we've always dreamed.*

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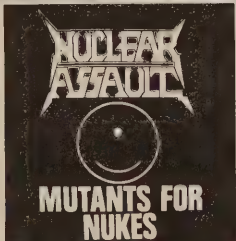
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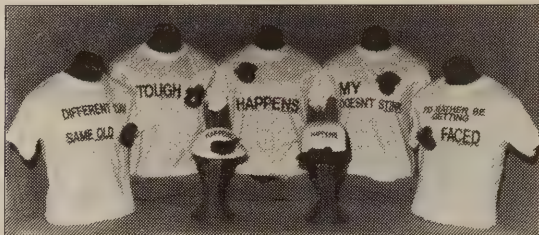
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SEND ME SOMEBODY

As recorded by Jon Butcher

JON BUTCHER
RONNIE LEE SAGE

*Pouring rain like a subway
train*

*Waitin' for a taxi that never
came*

Tonight

Killing time high in sixty-nine

*Waitin' on a heaven to send a
sign*

Tonight

*Now you used to think your life
would be*

Some picture perfect story

*That you could tell when you
got old*

*And everybody had their price
for hope and glory*

*When your dreams get bought
and sold.*

*You say send me somebody I
can dream about*

*I want somebody that won't
shut me out*

*Send me somebody I can dream
about*

*I wanna get lost in a dream
If I can dream about you.*

*Shaded eyes make a fair
disguise*

*Waitin' for the city boys to
arrive*

Mondays

*But down inside where a dream
survives*

*It's tough enough baby just
stayin' alive*

One more day

*Now she was a queen in a court
full of phony kings*

When I fell from her grace

*And I know that I would do
most anything*

*But there's a dream I can't
replace.*

*And she said send me
somebody I can dream about*

*I want somebody that won't
shut me out*

*Send me somebody I can dream
about*

*I wanna get lost in a dream
If I can dream about you.*

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PARRICIDE

As recorded by Pestilence

**MAMELI
MEINHARD
v. DRUNEN
FODDIS**

A life in desolation remained in
naievety
Criminal aberrancy they rest
among their ancestry
As an adolescent his life was
filled with agony
Rancour put a tragic end to the
affinity.

His childhood and puberty were
consisting
Of maltreatment and abhorrent
humiliations
His accumulating fury leading
to an
Unimaginable horrible
escalation.

Disposed of his relatives one by
one

Convulsive twitch morbid
homicide
Increase of the dreadful phobia
Parental slaughter infanticide.

Parricide.

Hatred actuated by the next of
kin
The culprits of his painful
education
The moment of judgement and
punishment is there
Murderous massacre
obtruncation.

Parricide.

Sickened thoughts in his mind
without repent
When he carries his mind to
their fatal end
A reminiscence of death
disreputable history
Motive of retaliation a revolting
event.

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Group



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Logo



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New Jersey



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Rage



1078 Bon Jovi
Rage



1625 Poison
Say Ahi



1688 Poison
Long Live Rock



1271 Poison
Guns



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When Made Mine



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Heat Seeker



1512 AC/DC
Blissman Video



1404 Alice Cooper
First



1114 Anarchy



1387 Def Leppard
Women



1488 Def Leppard
Women



1391 Hanoi Rocks



1200 Iron Maiden
Make My Day



1030 Iron Maiden
Crunch



1027 Iron Maiden
7th Sun



1628 Iron Maiden
Madness



1387 Iron Maiden
Aces High



1195 Iron Maiden
Live After Death



1726 Joe Satriani



1432 King Diamond



1573 King Diamond
Face



1669 Slayer
New Life



1555 Slayer
Creatures



1288 Slayer
Reign in Blood



1287 Slayer
Messed Up



1699 Slayer
Demon



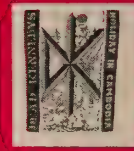
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1101 Megadeth
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1702 Megadeth
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1544 Megadeth
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1380 Megadeth
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1010 Metallica
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1546 Metallica
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Damage Inc.



1074 Metallica
Kill 'em All



1098 Metallica
Metal Up Your Ass



1400 Metallica
Crash Course



1196 Metallica
Garage Days



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Collage



1601 Metallica
Justice for All



1047 Metallica
Justice for All



1553 Savatage
King of World



1642 Van Halen
Van Halen



1643 Van Halen
Van Halen



1279 Ozzy & Randy
Tribute



1671 Ozzy & Randy
Tribute



1651 Ozzy & Randy
Tribute



1149 Peace Sign



1400 Pink Floyd
Pink Floyd



1400 Pink Floyd
Pink Floyd



1421 Pink Floyd
Pink Floyd



1214 Randy Rhoads
Randy Rhoads



1581 Robert Plant
Now & Zen



1513 S.O.D.
S.O.D.



1600 S.O.D.
S.O.D.



1054 Sex Pistols
Sex Pistols



1400 Sex Pistols
Sex Pistols



1400 Sex Pistols
Sex Pistols



1355 Sex Pistols
Sex Pistols



1400 Sex Pistols
Sex Pistols



1400 Sex Pistols
Sex Pistols



1402 Kiss
Kiss



1486 Kiss
Kiss



1536 Kiss
Kiss



1599 Kiss
Kiss



1611 A.G.
A.G.



1644 A.G.
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- 11 Anthrax - No Frills
- 31 Anthrax - Euphoria
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- 42 Bon Jovi - Bad Medicine
- 98 Bon Jovi - USA 89
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- 98 Britny Fox - Group
- 39 Cinderella - Headress
- 60 Cinderella - OK
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- 13 Def Leppard - Women
- 88 Def Leppard - Hysteria
- 39 Def Leppard - Portrait
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- 22 Dokken - Beast From East
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- 100 Great White - Gimbo
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- 33 Guns N' Roses - Skull
- 24 Guns N' Roses - Portrait
- 03 Guns N' Roses - Logo
- 82 Guns N' Roses - Rape Scene
- 28 Guns N' Roses - Skeleton/Logo
- 35 Guns N' Roses - Jungle
- 54 Guns N' Roses - Lies
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- 1627 Iron Maiden - 7th Sun
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- 1486 Kiss - Crazy
- 1538 Kiss - Destroyer
- 1539 Kiss - Creatures
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- 1756 Kiss - Portrait/Makeup
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- 1614 LA Guns - Sex Boogie & Tattoos
- 1265 Led Zeppelin - Swan Song
- 1268 Led Zeppelin - Stairway
- 1269 Led Zeppelin - House of Holy
- 1541 Led Zeppelin - Collage
- 1542 Led Zeppelin - Physical Graffiti
- 1503 Lita Ford - LP Cover
- 1622 Lita Ford - Guitar
- 1403 Lynrd Skynyrd - Crest/Eagle
- 1496 M.O.D. - Tank
- 1101 Megadeth - Peace Sells
- 1544 Megadeth - Radiation
- 1582 Megadeth - So Far
- 1646 Megadeth - Mary Jane
- 1689 Megadeth - Killings My
- 1072 Metallica - Puppets
- 1073 Metallica - Damage, Inc.
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- 1075 Metallica - Metal Up Your Ass
- 1549 Metallica - Crash Course
- 1546 Metallica - Tribute
- 1547 Metallica - Collage
- 1667 Metallica - Justice
- 1668 Metallica - Damaged Justice
- 1717 Metallica - Group
- 1718 Metallica - Shortest Straw
- 1441 Misfits - Fiend Club
- 1208 Motley Crue - Girls

- 1421 Motley Crue - Bad Boys
- 1502 Motley Crue - Hollywood
- 1548 Motley Crue - Up Yours
- 1626 Motley Crue - Collage
- 1279 Ozzy & Randy - Tribute
- 1651 Ozzy Osbourne - Ultimate Rock
- 1701 Ozzy Osbourne - Crown/Thorns
- 1757 Ozzy Osbourne - Rest For Wicked
- 1149 Peace Sign
- 1483 Pink Floyd - Collage
- 1211 Poison - Cat/Faces
- 1625 Poison - Say Ahh
- 1688 Poison - Long Live Rock
- 1288 Poison - Rose/Thorn
- 1732 Poison - Group
- 1732 Queensryche - Mind Crime
- 1214 Randy Rhoads
- 1353 S.O.D. - English Or Die
- 1354 Sam Hain
- 1583 Sanctuary
- 1553 Savatage
- 1160 Sex Pistols - Anarchy in UK
- 1355 Sex Pistols - Collage
- 1356 Sid & Nancy Love Kills
- 1358 Sid Vicious New/Destroy
- 1288 Slayer - Reign in Blood
- 1670 Slayer LP Cover
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- 1690 Stryper in God Photos
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- 1647 Van Halen - U812
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- 1044 Heart
- 1057 Iron Maiden
- 1058 Kiss Makeup/4 Pic
- 1072 Led Zeppelin

- 1223 Lita Ford
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- 1085 Motley Crue
- 1202 Ozzy & Randy
- 1092 Pink Floyd
- 1200 Poison
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- 5035 Ozzy & Randy
- 5024 Pink Floyd
- 5036 Poison
- 5009 Sex Pistols

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- 1125 Europe - Group
- 2644 Guns N' Roses - Group
- 2680 Guns N' Roses - Skeleton/Logo
- 1029 Heart - Ann & Nancy
- 1135 Heart - 7th Sun
- 2646 Iron Maiden - 7th Sun
- 2143 Kiss - Collage
- 2406 Kiss - Makeup
- 1049 Led Zeppelin - Swan Song
- 1150 Lita Ford - Live
- 1166 Lita Ford - Sexy

- 2196 Metallica - Group
- 2618 Metallica - Live
- 0428 Motley Crue - Theatre/Faces
- 1123 Ozzy Osbourne - Randy Tribute
- 2343 Pink Floyd - Group
- 2672 Poison - Group
- 2383 Queensryche - Group
- 0172 Samantha Fox - Topless/Shorts
- 0580 Samantha Fox - 1989 Calendar
- 1738 Samantha Fox - Topless/Gloves
- 2497 Samantha Fox - Hugs & Kisses
- 2702 Samantha Fox - Group
- 0203 Sex Pistols - Live
- 2692 Stryper - In God We Trust
- 2257 Van Halen - Sammy
- 1167 Warlock - Female Singer
- 2223 Yngwie Malmsteen - Live

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- 1018 Cinderella
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- 1122 Guns N' Roses
- 1016 Iron Maiden
- 1055 Kiss
- 1072 LA Guns
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- 1024 Megadeth
- 1025 Metallica
- 1030 Motley Crue
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- 1123 Ozzy Osbourne
- 1125 Peace Sign
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- 1147 Sam Hain
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- 1038 Guns N' Roses - Appetite
- 1029 Guns N' Roses - Rape Scene
- 1105 Guns N' Roses - Robotic Logo
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- 1032 Iron Maiden - 7th Sun
- 1031 Iron Maiden - Crunch
- 1049 Kiss - Destroyer
- 1058 Led Zeppelin - Swan Song
- 1055 Megadeth - Peace Sells
- 1060 Metallica - Lightning
- 1060 Metallica - Puppets
- 1060 Metallica - Metal Up Ass
- 1123 Metallica - Justice
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- 1116 Metallica - Crash Course
- 1122 Motley Crue - Theatre
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- 1025 Kiss
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- 1062 Megadeth
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- 1031 Motley Crue
- 1033 Ozzy Osbourne
- 1048 Peace Sign
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- 1066 Slayer
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- 1063 White Snake

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- 1036 Motley Crue
- 1025 Peace Sign
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- 1100 Guns N' Roses - Cutout
- 1107 Guns N' Roses - Ribbon
- 1113 Guns N' Roses - Gun
- 1017 Iron Maiden
- 1012 King Diamond
- 1013 Kingdom Come
- 1019 Kiss
- 1020 Led Zeppelin
- 1026 Megadeth
- 1031 Motley Crue
- 1090 Ozzy Osbourne
- 1054 Peace Sign
- 1032 Pink Floyd
- 1034 Poison
- 1062 Randy Rhoads
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You accept their tyrannical dream
You pray to their gods not your chosen ones
Freedom's clutched in the jaws of red kings.*

*Give us your freedom
We'll give you hell
Hear no evil, see no evil, speak no evil.*

*Give us your freedom
We'll give you hell
Hear no evil, see no evil, speak no evil.*

*Glory to red sharks
Answer to your red dictators
Feeding from your dreams
Cast into a sea of red sharks.*

*Holding the power a hand that grips fate
Stripping from you all but fear
Hovering vultures like demons feed
On all who bow to their communist scheme.*

*Give us your freedom
We'll give you hell
Hear no evil, see no evil, speak no evil.*

*Give us your freedom
We'll give you hell
Hear no freedom, see no freedom, speak no freedom.*

*Glory to red sharks
Answer to your red dictators
Feeding from your dreams
Cast into a sea of red sharks
Bloody red sharks.*



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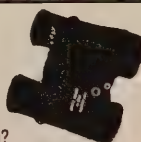
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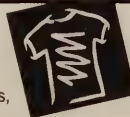
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GARY MOORE

*Hey baby lookin' good to me
Hey baby I like what I see
I'm ready, ready for love.*

*What you say we just forget the
drill*

*Full metal jacket I'm sure you
could kill*

I'm ready, ready for love.

*Don't you know that it's cold
outside*

*Come on in I'll keep you
satisfied*

*Just like that moon up above
I'm hot tonight and I'm ready
for love.*

*I'm ready, ready for love
I'm ready, ready for love.*

*Hey baby won't you tell me your
sign*

*Whatta you know it's the same
one as mine*

I'm ready, ready for love.

*You hear me knockin' but you
won't let me in
Open the door honey let the fun
begin*

I'm ready, ready for love.

*You say you will
Then you say you won't
Now you see it now you don't
Just like that moon up above
It's hot tonight and I'm ready
for love.*

*I'm gettin' ready
I'm gettin' ready
I'm gettin' ready
I'm ready for love.*

*Every day in the week
I'm in a different scene
Every day in the week
Somebody tries to hold me low.*

*Don't you know that it's cold
outside
Come on in I'll keep you
satisfied.*

*Just like that moon up above
I'm hot tonight I'm ready, ready,
ready, ready.*

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Group	GU13	Drunken State	NT19
Group	GU15	Heavy Filkin Metal	
Guns Logo	GU14	Heavy Filkin Metal	NT15
Dee Leopard		Great White	
Screaming Face	DF12	Shark	GW10
Skate Boarder	DF13	Bimbo	GW12
Hysteria	DF10	Skull	GW14
Poison	DF11	Scorpions	
Say Ah	PO13	Savage Amus.	SC11
Long Live Rock	PO14	MOD	
Lita Ford		Tank	MO10
Lita Ford	LF10	Surlin	MO11
Kingdom Come		Wasp	MO12
Kingdom Come	KC10	Winged Assa.	WA10
Anthrax		Elec. Circus	WA14
Fist Full	AN21	Iron Maiden	
No Frills	AN20	Crystal Ball	IM27
Face	AN19	Aces High	IM24
The Man	AN17	Phantom Opera	IM17
Skateboard	AN15	Mummy	IM15
Judge Death	AN18	Make My Day	IM10
Cartoon	AN22	After Death	IM14
Nuclear Assault		Someewhere Time	IM18
Nuclear Assault	NA11	Killers	IM10
Mutants	NA10	Crotch	IM2
Strong Survive	NA13	Madness	IM26
AC/DC		7th Son	IM12
Heat Seaker	AC15	King Diamond	
W/Made Who	AC13	King D	KD10
Angus	AC14	Wheelchair	KD11
Blow Video	AC16	Aerosmith	
Missile Head	AC17	Aeroforce	AR12
White Lion		Wings	AR11
Group	WL11	Slayer	
Lion Face	WL10	Slayer	SL17
PRIDE	WL12	Lyndard Skynyrd	
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Skull	EX10	SOD	
Group Bonded Blood	EX11	SOD	SO10
Twins Bonded Blood	EX11	Grim Reaper	
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Bullet Head		Cryptic Slaughter	
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Jon Jovi		Armored Saint	
New Jersey	BJ15	Armored Saint	AS10
Bad Medicine	BJ	Eat The Rich	NT26
Jon Face	BJ10	Dokken	
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Ozzy		Shield	DK14
Ozzy	OZ17	Group	DK13
No Rest	OZ18	Judas Priest	
& Randy	OZ15	On Bikes	JP02
Rock	OZ16	Motorhead	
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Up Yours	MC12	Orgasmatron	MT11
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Testa		Individual	CN
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Regin Blood	SL14	Legacy Brutality	MF13
Beast	SL13	Skeleton	MF14
Roof Evil		Misfits	MF16
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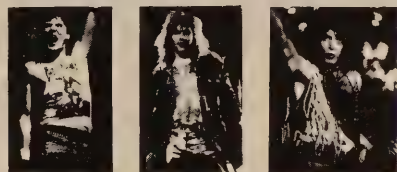
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HEAVEN'S TRAIL (No Way Out)

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TOMMY SKEOCH**

*You know I'm on a slick trip
I'm always ready to kick ass
Up on the stage I'm in a rage
Yes I'm havin' the time of my
life yes indeed*

*What a sweet, sweet life it is
Until some loco two-bit floosie
with a Louie Lestrangle
Ain't good for nothin' but
trouble*

*They're just two fools livin' up
to their names
And now they're starting to rain
on my parade.*

*You know there's nothin' like
the real world
To get me down
There's nothin' like the world
outside
That turns me upside down
And makes me feel like I'm
Headin' down a one-way dead-
end street.*

*There's no way out, no way out
Of this living hell
There's no way out, no way out
Unless you walk heaven's trail
There's no way out, no way out
Of this living hell
I guess I live in hell.*

*You know I had it made
In the shade thinkin' that it's
not so bad after all
That's when I woke up
Smelled the coffee
Now I'm back where I started
again yes
And now it's pourin' rain on my
parade.*

*You know there's nothin' like
the real world
That gets me down nooo
One is there to lift you up
One to drag you down
Now don't you see
We're headin' down a one-way
dead-end street.*

*There's no way out, no way out
Of this living hell
There's no way out, no way out
Unless you walk heaven's trail
There's no way out, no way out
Of this living hell
I guess I live in hell.*

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INSTRUMENTALLY speaking

by Michael Shore

Yamaha's a lot like Ibanez (another company we feature quite frequently in *Instrumentally Speaking*) — a Japanese company you normally might not think of when top guitar makers come to mind but who, in fact, *do* make top-quality guitars. And who, in the past 10 to 15 years, have captured a larger and larger share of the market both among big-name pros and those (like you *Hit Parader* readers) who aspire to their level. Ibanez' hot line is the Roadstar series; Yamaha's is the RG Series.

In response to popular demand, Yamaha has expanded the RG Series with its first traditionally styled, bolt-on, maple-neck guitar — the RGX Standard. It offers the feel of a satin finish, bolt-on, maple-neck guitar but also meets the advanced standards of Yamaha electronics. And the whole thing comes in a sleek Strat-styled body with gorgeously contoured cutaway horns.

The neck itself, by the way, has a slightly longer playing scale than usual, which provides greater clarity and high-end response. The neck has a satin-finish, bound ebony fingerboard, and fits with perfect snugness into the maple-and-mahogany body to provide comfort, balance, and tonal integrity that matches up to any other bolt-on neck guitars.

As for the electronics on the RGX Standard, they are a commendable combination of versatility and simplicity. And, of course, they're as up to date as you'd expect from a high-tech leader like Yamaha. There are three pickups in the by-now classic 80's arrangement: two single coils in the neck and middle positions, and a humbucker at the bridge. They're accessed via a Strat-style five-way blade selector, and single volume and tone control knobs govern all three pickups. The rear-position humbucker can be split into a third single-coil with the tone control knob (which has a push-push function that activates a coil-tap circuit). The pickups use Alnico magnets in their design, which is a very nice detail; Alnicos not only provide as much power and clarity as anyone ought to need, they also have a warmth and character that gives the pickups — and, of course, the guitars using them — more of a "classic" sound than many of today's colder, latest-rage axes.

Perhaps the most interesting feature on the RGX Standard, though, is the little toggle switch behind the tone control knob. It's a bypass

switch that affects the volume and tone controls and lead-position pickup. In the normal, forward position, the volume and tone control settings are in effect. Flip the toggle back, however, and an unfiltered direct signal from the bridge pickup comes through, for a driving, full-throttle

lead sound. A neat idea for guitarists who need an instantaneous switch from rhythm mode to screaming lead.

For more info on Yamaha's RGX Standard, write Yamaha Corp. of America, P.O. Box 6600, Buena Park, CA 90622-6600.

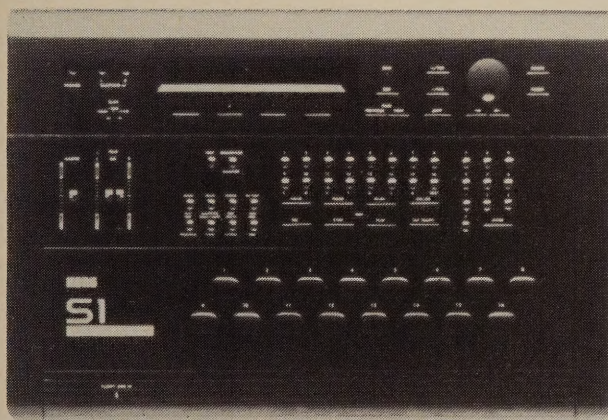


The Yamaha RGX Standard



MARTIN ST-3 GUITAR

C.F. Martin, the legendary acoustic guitar maker, continues to move into the budget side of the *electric* guitar market with two new additions to its Stinger guitar line: the ST-3 and ST-4. Both models have Strat-style bodies, Strat-style electronics setups and Strat-style pickup arrays, as well as maple necks reinforced with truss rods and rosewood fingerboards. Both guitars also have non-locking SAT vibrato bridges. The difference between the ST-3 and ST-4 is that while the ST-3 has three single-coil pickups, the ST-4 has single-coils in the neck and middle positions, with a double-coil humbucker in the neck or lead positions. For more info on Martin's Stinger ST-3 and ST-4, write C.F. Martin & Co., Nazareth, PA 18064.



BOSS GUITAR AMP

"Boss" used to be a hip way of saying something was cool, hip, fab, far out, rad or whatever — *good* in other words. And "Boss" is the word for the new MG-10 guitar amp from BOSS Products, the effects division of Roland. It's a compact, affordable 10-watt baby that, unlike most small guitar amps, can produce both clean and distorted high-quality tones, thanks to its built-in four-band equalizer. In addition to gain, volume and master controls, the MG-10 also has a "warp" circuit that generates blistering distortion even at low volume. The MG-10's heavy-duty, closed-back cabinet measures 12-15/16" by 11" by 7 1/2", and it contains two 5-inch speakers. A headphone jack is included for private practicing. Ideal for special small-setting applications, quiet practicing and the bedroom of a future metal guitar star, the BOSS MG-10 is well worth checking out. For more info, write RolandCorp US, BOSS Products Division, 7200 Dominion Circle, Los Angeles, CA 90040.



KORG S1

Korg's new S1 Production Workstation — the latest item in their Professional Performance Series — combines a 16-bit sampler and drum machine with a 16-track/16-channel MIDI/SMPTE sequencer, adding up to one user-friendly, comprehensive package that provides professional-quality, high-tech computer rhythms. The sampler/drum machine has a variable sampling rate of up to 44.1 kHz and two sampling inputs (to record CD-quality samples in true stereo and to reproduce them with the accuracy of digital sound). The S1 also contains one megabyte of 16-bit ROM-based sounds and 512K of user-definable RAM (the latter optionally expandable to two megabytes). Its 12 polyphonic voices can be played using internal percussion sounds, sampled sounds or any sample loaded from a disk into RAM. The S1 also has a *resampling* function, so you can simultaneously playback and re-record a sound while adding another sound to it. The sequencer in the S1 can access over 120,000 stored notes, and the unit's "virtual disk" operation means it instantaneously accesses all data, eliminating the frustrating delays usually involved with sequencer Save/Load routines. For more info on the S1, write Korg USA Inc., 89 Frost Street, Westbury, NY 11590.

STAR TALK

by **Adrienne Stone**

*Each month, **Star Talk** brings you personal stories from some of your favorite rock stars. Do you lose sleep at night wondering how Nikki Sixx maintains his muscular physique? Do you daydream about what Mike Tramp misses most when he's on the road? Do you spend hours pondering what sport Rob Halford indulges in during his spare time? You might be spending too much time with your headphones blasting at "10"... or you might have a valid reason for asking **Star Talk** for help.*

*Here's your chance to ask your very own mindboggling questions. **Star Talk** will hunt down your favorite rockers (to the ends of the earth... or at least to Brooklyn!) to answer you. Just send your questions to: **STAR TALK**, c/o Hit Parader Magazine, Charlton Building, Derby, CT 06418.*

This month's question: Now that Gorbachev has introduced "Glasnost" between Russia and America, a lot of bands are considering playing behind the Iron Curtain. I'd like to know what the bands that have played there have to say about it and whether other bands would consider playing there. (Donna Anderson, Philadelphia, Pennsylvania)

RIKKI ROCKETT (Poison): "I think it would be great if we could play in Russia. I'm always into spreading America. I don't mean to sound like an overly patriotic person. It's just like we say in one of our songs: 'I'm not an upstanding citizen, but I'm standing up just the same.' I do believe in America a lot, and after being all over the world, it's still the best place to be. And it always will be to me. The thing is, in all these other countries, it bothers me when people are preaching peace here in America. There isn't a war here in America. There's this and that and the other thing happening here, but if you're gonna bitch and complain, go to the Middle East. That's where they're having the problem. Go to Ireland, or ask U2 about it. But... what was I talking about? Oh, yeah. Going to Iron Curtain countries. Yeah, I'd really like to do that."

DAVID COVERDALE (Whitesnake): "I've been asked by Iron Curtain countries to visit. Actually, I was in one of the first bands ever to do it — Deep Purple. In fact, I understand that Deep Purple is the biggest bootleg or illegal subversive rock act in Russia. It was sheer madness when we played there. The military

was involved and it was really big time madness. Still, I'd be delighted to go there now. I mean, I can't expect them to come to me. I'd be delighted to take my traveling circus. As soon as the politicians realize that music is a universal form of communication that transcends politics, you can get a situation like Live Aid, which is beamed down to a billion people and brings people together."

STEVEN ADLER (Guns N' Roses): "Where's Russia?"

STEPHEN PEARCY (Ratt): "We haven't been to any Iron Curtain countries yet. I really don't know if we will — we're so busy working in our own part of the world. I don't even know how well we sell over there. I mean, I think we're doing very well in a lot of places, but we go where people want us to be. Japan, England, the U.S., hopefully Australia — places like that. But if they want us badly enough, we'll be there."

DAVE MURRAY (Iron Maiden): "When we played Poland, we turned up at the airport and there was, like, police for days! And there were about a thousand kids there too. You sort of got off the plane and it was a bit like the Beatles, actually. There were all these screaming kids. We couldn't believe it. We've been there twice and it happened both times. Most of the kids are pretty well-behaved — at least as much as they can be. But overall, you know what rock audiences are like. They're very enthusiastic and the response is the same everywhere. It's just wonderful."

DAVE BRYAN (Bon Jovi): "We went to Russia last October to arrange some shows there this summer. It was totally the opposite of what you'd expect. You know, you think they're the enemy and that people have a gun to their heads and they can't say anything. And then you turn on the TV and there's a cartoon that's mocking the government and nobody's on the streetcorner shooting each other. There were 7,000 kids that showed up at the airport and the hotel and they crushed the cars! I was very surprised that it was so wild. It's really great that Russia is allowing this open exchange because, basically, people are people."



Guns N' Roses' Steven Adler: "Where's Russia?"



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